

# THE ETUDE

JUNE  
1940

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*music magazine*



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by **THE ETUDE**

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## A Monthly Musical Feast Insured

We wish that you might sit in our Editorial Offices and scan the vast number of absorbingly interesting and very practical features of widest musical appeal (some of which are mentioned on this page) which will make each coming issue . . .

### THE FINEST ETUDE IN ITS HISTORY



Jessica Dragonette

### HOW THE MIND AFFECTS THE VOICE

Jessica Dragonette, known to millions over the air and from the concert stage, gives practical suggestions for promoting vocal success through the right mental approach.

### IN A GARDEN OF GENIUS

Paris, in the first half of the last century, was the most astonishing "Garden of Genius" since the Elizabethan days in England. M. Isidor Philipp, long professor of the Paris Conservatoire, pictures the scene with the vividness of a drama. This is the prelude to an article in the following issue surveying the master works of Chopin.



Guy Maier

### MASTER LESSONS ON GREAT MASTERPIECES

Hundreds of ETUDE readers acclaim the Master Lessons of great pianists such as Hambourg, Rosenfeld, Stojowski and Guy Maier, which have appeared in THE ETUDE. Many more are coming, including one by Guy Maier on Chopin's *Etude in D major*, Op. 10, No. 3.

### WHAT CHANCE HAVE I IN OPERA?

Edward Johnson, Director and managerial head of the Metropolitan Opera Company in New York, is the first great American operatic impresario of modern times. He has regenerated opera in our country. Himself one of the world's foremost of operatic tenors, he gives THE ETUDE practical, down-to-the-minute advice upon an ever interesting subject.



### WALT DISNEY'S SURPRISING MUSICAL FILMS

"Snow White," "Pinocchio," and scores of other Walt Disney films, all depend largely upon a most ingenious and adroit musical setting for their appeal. In a special article, Rose Heylbut tells how this fascinating technical marvel is achieved.

### THE VALUE OF MUSIC IN DAILY LIFE

Mrs. Vincent Astor, best known of the great social and philanthropic women of New York City, is also a musician of high ability and takes great interest in all musical projects. In a stirring article in THE ETUDE she gives her thought-provoking, straightforward views upon the subject of music in daily living.



Isidor Philipp



Edward Johnson

# THE ETUDE music magazine

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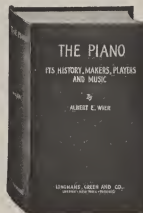
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player will eventually own this book!

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By ALBERT E. WIER



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ALEXANDER  
SCRIBIN

THE TWENTY-FIFTH ANNIVERSARY of the death of Alexander Scriabin on April 27, 1915, was celebrated in New York by a series of events during the week of April 21st, including exhibits of Scriabiniana and performances of his works on concert and radio programs throughout the week. Incidentally, a new American edition of his compositions was on display. Also the Boston Symphony Orchestra and the Cleveland Institute of Music gave recognition to this anniversary.

THE METROPOLITAN OPERA FUND drive for a million dollars to save the Metropolitan Opera House was about to enter the final thirty thousand dollars at last reports.

THE MONTREAL MUSICAL FESTIVAL will be held from June 10th to 15th and will include performances of "The Passion According to St. Matthew" by Bach; the "Missa Solemnis" of Beethoven; "Pelleas et Melisande" by Debussy; and the "Choral Symphony" of Beethoven.



FLORENCE  
WICKHAM

"ROSALIND," an opera by Florence Wickham, a former light opera soprano who graduated into the Metropolitan of an earlier decade, was recently presented by the New York Light Opera Guild, at a dinner tendered Giovanni Martelli by the Town Hall Club. Based on Shakespeare's "As You Like It," the world premiere occurred at Carmel, New York, August 5, 1938, after which it was heard in Berlin and Munich, where it became the first opera by an American woman to be performed in Europe.

WHEN LILY PONS gave her last recital at Carnegie Hall, New York, she is reported to have worn diamonds worth a quarter of a million dollars. A detective stood backstage throughout the program.

THE FIFTH ANNUAL THREE CHOIR FESTIVAL of New York City was held on April 19th and 20th at Temple Emanuel. The event opened with an address by Dr. John Erskine; and among the works on the programs were Tenebrae factus unus by Vittoria; Ave Maria by Siccardi; Pie Jesu by Cyr de Brant; Memento Crucis by Randall Thompson; and Deprived of All, an ancient yemleite arranged by Lazare Saminsky. Thus did Christianity and Judaism mingle breath a single word, indicative of the American spirit of tolerance.

GEORGES CATHELET, one of the leading tenors of the Paris Opera Comique, interpreted the rôle of Pelleas in Debussy's "Pelleas et Melisande" when it had a revival near the end of the season of the Metropolitan Opera Company.

## THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN  
THE MUSICAL WORLD

### Competitions

PRIZES OF FIVE HUNDRED and Three Hundred Dollars are offered by the Chicago Symphony Orchestra, for works of not more than fifteen minutes in performance, in celebration of the Fiftieth Anniversary of the organization. Competition closes July 1, and full details may be had from H. E. Vogeli, Orchestra Hall, Chicago, Illinois.

A NATIONAL CONTEST, open to native or naturalized American composers, by the National Federation of Music Clubs, offers prizes for vocal solo, two-piano composition, two violins and piano, and full orchestra. Complete particulars from Miss Helen Gunden, School of Music, State University, Baton Rouge, Louisiana.

A ONE HUNDRED DOLLAR PRIZE is offered by Muscraft Records, Inc., for a composition for solo voice with a combination of any five instruments, not more than twenty minutes long, and by an

American composer under thirty-five years of age. Particulars from Muscraft, 10 West 47th Street, New York City.

GRAND OPERA PRIZE: A Public Performance of an Opera in English by an American Composer (native or naturalized) is offered by the Philadelphia Opera Company. Contest closes August 15, 1940, and the successful work will be performed in the 1940-41 season. Judges: Leopold Stokowski, Eugene Ormandy and Sybil Levin. Full information from Philadelphia Opera Company, 707 Bankers Securities Building, Philadelphia, Pennsylvania.

ANNUAL COMPETITION for orchestral works to be published by the Juilliard Foundation is announced for 1940 in which the Foundation pays the expenses of publication but all fees, royalties and copyright privileges accrue to the composer. Further information from Oscar Wagner, dean of Juilliard Graduate School, 120 Claremont Avenue, New York City.

AN OPERA SCHOOL has been inaugurated under the auspices of the San Francisco Opera Company, with the purpose of preparing young American singers for the operatic stage.

THE ANNUAL BERKSHIRE FESTIVAL of the Boston Symphony Orchestra will be held at "Tanglewood" from August 1 to 18th, with Dr. Sergei Koussevitzky conducting. A "Tchaikovsky Festival" will be held on August 8th to 11th; and there will be a performance of the "Mass in B minor" of Bach with the Festival Chorus of the Berkshire Music Center and soloists assisting.

CHICAGO'S SEVENTY-FIVE YEAR OLD music house of Lyon and Healy is reported to be America's largest retail outlet for Victor Records, with forty-three audition booths, nineteen headphone sets, and a U-shaped customer's counter fifty-eight feet in length.

THE WORLD PREMIERE of the "Symphony No. 2, in D minor" of Arthur Shepherd was celebrated on March 7th and 8th, when it was given as the first half of the program of the Cleveland Symphony Orchestra, with the composer conducting. It was enthusiastically received and became the fifth of Dr. Shepherd's works in the repertoire of Cleveland's orchestra.

CHARLES WAKEFIELD CADMAN'S "Pennsylvania," a symphony in three movements, was given its first performance anywhere when on the program of March 7th of the Los Angeles Symphony Orchestra, under the baton of Albert Coates. The audience is said to have arisen to a height of enthusiasm seldom witnessed in this country.

THE SEVENTEETH ANNIVERSARY of the Zeckwer-Hahn Philadelphia Musical Academy, Dr. Frederick Hahn, President-Director, was celebrated by a series of recitals beginning on March 20th, in which members of the school's faculty and artist pupils were presented. This is believed to be the second oldest school in the United States that is devoted entirely to the teaching of music.

THE LEWISOHN STADIUM CONCERTS will begin their twenty-third season on June 20th, to run till August 14th. Among the conductors will be Massimo Freccia, Efrem Kurtz, Artur Rodzinski, Alexander Smallen, Wilhelm Steinberg and Hans Fricke. Weissmann, with André Kostelansky leading the program on which Lily Pons is soloist.

MISS ELSA HILGER is filling the chair of first violinist for the Robin Hood Deli summer season of concerts by a special group of sixty-five members of the Philadelphia Orchestra. This is believed to be the first instance in which a woman has filled this important position in a major American symphony orchestra; and, from available records, it seems to be a premiere event in the world's musical annals.

FERRUCCIO BUSONI's opera, "Arlene," was heard in Italy for the first time when produced on January 30th at the Teatro La Fenice of Venice.

THE "200" OPERA COMPANY of Cincinnati, perhaps the world's most successful summer company presenting serious opera, announced its season to begin on June 20th at the famous Zoological Gardens of the "Queen City."

PAUL ROBESON, distinguished Negro singer and actor, received on January 21, the honorary degree of Doctor of Humane Letters, from Hamilton College of Clinton, New York.

(Continued on Page 432)



ELSA  
HILGER



ISAAC  
ALBÉNIZ

THE ONE HUNDRETH CONCERT of the Flute Players' Club of Boston was celebrated on February 11th, when the program included works by Mozart, Gluck, Albeniz, Infante, de Falla, Roussel, Rietveld and Chausson. The Minuet from Gluck's "Orpheus and Eurydice" was played in memory of Frederick H. Mills, founder of the club. Georges Laurent, director of the club, was presented a suitably inscribed ivory tray.

GEORGES CATHELET, one of the leading tenors of the Paris Opera Comique, interpreted the rôle of Pelleas in Debussy's "Pelleas et Melisande" when it had a revival near the end of the season of the Metropolitan Opera Company.



IF MUSIC CRITICS GROW BLASÉ who can blame them? With hundreds of newcomers to concert halls bidding each year for fame, the task of listening to all, or even part, of them, particularly in New York, is enough to make these highly selective judges grow less than enthusiastic, even lethargic, toward most of the performances offered. Why, they must wonder querulously, do so many persons feel that they are ready or fitted for the concert stage? Not a combination to be found every day—all the talents and abilities needed to put and keep one there. Yet many seem to suppose wishful thinking and a hall quite enough to rank them near the top. And then, just as the critic becomes accustomed to finding these or those qualities missing in this or that new performer, there appears before him an artist whose ability is as distinct from mediocre or one-sided talents as is a diamond from the glass imitation. Lethargy vanishes; and critics, as they rush to typewriters, become rhapsodic. Here is something to write about *con fuoco*, something to kindle responsive inspiration. When the artist is Robert Viroval, their words seem to ring with fervid enthusiasm:

"Excited Philharmonic audience by the fire and beauty of his fiddling, Mr. Viroval is entitled to that sweet word, genius. . . . A musical nature and a pure and sensitive tone"; "Brought a full house cheering to its feet. . . . A musical revelation"; "A celestially beautiful tone with limitless technical virtuosity"; "One of the most exciting debuts ever witnessed in Carnegie Hall"; "This is a born fiddler, a young man of the most genuine talent and sensibility"; "Amazing."

Splendid tributes, these, not only to violin playing but also to youth; for Robert Viroval was only seventeen when they were written, and is but nineteen now. Yet he has marched into the front rank of contemporary violinists, displaying a mastery of his instrument that would be remarkable in a seasoned veteran.

For the young violinist, this American acclaim which followed his debut on November 3, 1938, in New York's Carnegie Hall, was not the first that he had received. Belgrade, Budapest, Vienna, Brussels and Lisbon had heard him play, and kings and queens, as well as commoners, had been lavish in their praise.

Nor had his coming been unheralded. Herbert Peyser, foreign critic for the *New York Times*, heard him a year earlier and had reported to American readers, "The ovation given him was the most spontaneous and moving I have ever



ROBERT VIROVAL

High in the Dinaric Alps, which now separate Hungary from Yugoslavia, and in the tiny town of Daruvac—an ancient Serbian sash—this boy was born on March 10, 1921. His father operated a sash and door mill; his mother mixed music with housewifely duties, for she was a well trained musician. To his mother, like many a distinguished son, Robert Viroval owes much.

#### Again a Wise Mother

She it was who gave him his early lessons, first at the piano, where she found him only mildly

witnessed in a concert hall. One scarcely knew what to admire most in his stunning performance—the purity and beauty of his tone, the accuracy—the purity and beauty of his technique, or the kindling temperament that animated the whole dynamic interpretation." Mr. Peyser, like the rest of the European musical world, had been roused to acclamation when the sixteen year old boy won First Prize at the International Contest for Violinists held in Vienna in 1937. And he, along with others in the Austrian capital, had had opportunity to applaud the judges' decision, when the youth followed the prize winning performance with another as soloist with the Vienna Symphony Orchestra.

But hearing—like seeing—is believing. America read and waited. It was when this calm, serious, wavy haired young man put bow to strings in this country that its enthusiasm mounted. After that experience the facts in the case took on real meaning. It was "Hats off!" Another genius!

Small wonder that, having received praise of this high order, the youth gave no sign of nervousness when he made his New York debut. Poised and self-possessed, he rode to Carnegie Hall atop a bus; and then, like a true artist, became entirely absorbed in the "Concerto in D minor" of Vieuxtemps as he played it with the New York Philharmonic-Symphony Orchestra. A tremendous wave of handclapping resounded in the great auditorium as he finished; thunderous applause followed his second performance of the work on the following day. Then, less than a week later, it sounded again as he played to equally ecstatic audiences the Brahms "Concerto in D for Violin." Interested were the bravo and the excited exclamations of students. This concerto they knew—and knew its technical and musical demands!

In auditoriums, with orchestras, and with applauding concert goers, the newcomer experienced no difficulties in those first weeks here in a strange country; such (Continued on Page 415)

## A Sure Fiddler at Seventeen

By  
*Blanche Lemmon*

Art Is Long, Runs an Old Proverb; Yet Viroval Achieves Violin Mastery in His Teens

interested, and then on the violin, where quite the reverse was true. In fact, once started on what was to be his life's work, he learned, under her capable instruction, bowing, fingering scope and mastery of his technique, or the kindling temperament that animated the whole dynamic interpretation." Mr. Peyser, like the rest of the European musical world, had been roused to acclamation when the sixteen year old boy won First Prize at the International Contest for Violinists held in Vienna in 1937. And he, along with others in the Austrian capital, had had opportunity to applaud the judges' decision, when the youth followed the prize winning performance with another as soloist with the Vienna Symphony Orchestra.

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#### A Youth in Armor

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## "An Agreeable Succession of Sounds"

FEW ARE AGREED upon who is the greatest of Americans. Once, in the old Madison Square Garden, we heard a man, who seemed otherwise quite rational, say that the rich and prosperous, evangelist-adventurer, John Alexander Dowie ("Elijah II"), was the greatest man who ever lived; and even in this day there are immense numbers of people who place contemporary spectacular, religious figures in this category.

There is, however, little disagreement as to who is the most interesting figure in our national history. He is Benjamin Franklin; because, as long as there is America, the spirit of Franklin can never die. Many insist that he is the greatest of Americans, and they have an immense amount of evidence to prove their contentions.

Of all the traits to which Franklin's life triumphs can be attributed, his saying of Poor Richard, "One today is worth two tomorrows," is the most significant.

Franklin was an incessantly busy man. Everything he did was done with enormous zeal. This, combined with his natural talents, his rare tact, his wit, his broad international outlook, his contacts with the great men of his time, made him a leading personality; and this engendered the jealousies of little minds, now forgotten, who maneuvered behind his back to try to accomplish his ruin. When Franklin returned to America in 1762, the opposition, fomented largely by the malicious attacks of John Penn, who referred to Franklin as a "villain", left nothing undone to injure our magnificent citizen.

Harvard should have honored Franklin with a degree of "Doctor of Common Sense" instead of M. A., which it gave to him in 1753 when Franklin was forty-seven. All of Dr. Franklin's many degrees were honorary, and educational institutions were anxious to have him as an honorary alumnus.

We recently received a letter asking whether Dr. Franklin was a musician. In the ordinary larger sense of the term, he was not. We can say, however, that he was musical and took a very great interest in music. Franklin hugely enjoyed singing and liked to write verses for popular airs. He learned to play the harp, the guitar and the violin, and frequently enjoyed playing them for his friends. We have



FRANKLIN AT HOME  
Giant statue of Benjamin Franklin in the Franklin Institute on the Franklin Parkway in Philadelphia. At the foot stands Dr. Henry Butler Allen, Director of the Institute.

not yet encountered any record of how well he played them. Pity that the mechanism of his great inventive successor, Thomas A. Edison, the phonograph, might not have been in existence so that we might hear at this day what Dr. Franklin's playing was like.

Few people realize that Franklin spent over twenty-five years of his busy life on the other side of the Atlantic. While there he made many musical contacts and had vastly more opportunities for hearing fine music than in America. This may account for the fact that between 1757 and 1762 his greatest interest was apparently music. This was centered in his harmonica, which he at first called the Armonica.

In 1743 Richard Puckeridge made a musical instrument which Franklin describes in the following manner:

"He collected a number of glasses of different sizes, fixed them near each other on a table, and tuned them by putting into them water, more or less as the pitch of each note required. The tones were brought out by passing his fingers round their brims. He was unfortunately burnt here, with his instrument, in a fire which consumed the house he lived in (1759). Mr. E. (Edmund Hussey) Delaval, a most ingenious member of our Royal Society, made one in imitation of it, with a better choice and form of glasses, which was the first I saw or heard."

The musical glasses were already popular in Germany, where they were known as "Glasspiel." Gluck wrote a concerto for them and in 1746 played the composition publicly in London, accompanied by a full orchestra. Franklin was immensely impressed by this instrument. His practical scientific mind saw that it was a cumbersome affair, and he set about to attach a mechanical means of increasing its technical possibilities. This he describes in the following manner:

"Being charmed by the sweetness of its tones and the music he produced from it, I wished only to see the glasses disposed in a more convenient form, and brought together in a narrower compass, so as to admit of a greater number of tunes, and all within reach of hand to a person sitting before the instrument." Carl Van Doren in his notable biography 'Benjamin Franklin' says of this: "Instead of using

Continued on Page 425





This group picture, taken in front of the church which is over 100 years old and has been owned by the colored people for over 70 years, shows "Widow Woman" in front of left pillar with a child on either hand; "Devil" at the right between "Rich Man" and "Wayward Girl."

## The Road to Glory

A Spiritual Pageant in the Deep South That Rivals "Green Pastures"

By  
*Jennie A. Russ*

AS PART OF THE ENTERTAINMENT during the annual Garden Pilgrimage at Natchez, Mississippi, the choir of the Zion African M. E. Church presents a Spiritual Pageant. Last year it was "The Road to Glory," and was a dramatized series of well known hymns and spirituals, as arranged with a slight thread of continuity, by the organist, Mrs. R. W. Harrison. It was well planned, and was sung with simple sincerity. The church, with the Rev. I. H. Hunt now its pastor, is well over a hundred years old, and it has been owned by this colored congregation for more than seventy years.

The opening number was a solo, *The Holy City*, a dramatic point being "the shadow of the cross" shown on the wall. Before each episode, the scroll reader gave a brief comment or explanation of what was to follow. The choir, as "Saints," took their places in "Heaven" singing *When the Saints Go Marching in*. They also sang two spirituals, *Heab'n and Done Got Over*. The chancel was "Heaven," as indicated by large glistening letters over an archway opposite the central aisle of the church. Two small gates were in the arch, and there were a few steps down to the floor. The chancel rail was covered with white crepe paper. Over in one corner, near the organ, was the Devil's headquarters, which were represented by a red flasher, and where there was a great commotion when a "guest" was received.

In front of the gates were two *Guardian Angels* with long golden swords. *St. Peter* stood just inside with his book handy. Here tradition was ignored and *St. Peter* was a young man with no white whiskers. There was also a harpist, who played on a stage harp, and a few angels besides the *Awarding Angels* who put a white robe on each

Man's instinctive tendency to dramatize religious expression is age old. Many of the beginnings of dramatic movements have been in the church. Often these have been combined with music. It is therefore of interest to note how this human impulse expressed itself sincerely and dramatically in a Negro praise service in the Deep South. —Editor's Note.

newcomer and a golden crown on his or her head. Then the *Pilgrims* one by one began their journey from earth to heaven, some to enter and others to be turned aside. The first was the *Pilgrim* of Zion. Her song was *We're Marching to Zion*. The *Pilgrim* of Old Age was a man whose song was *Bye and Bye*. These two entered "Heaven" and the *Saints* sang the spiritual, *Go In, Little My Burden*. The song of the *Weary Traveler* was *Cheer the Weary Traveler*; and in *My Father's House* was that of the *Pilgrim* of Hope. The following spiritual was *You Better Mind*.

A *Determined Soul*, singing *I'm Going Through*, withstood the wiles of the Devil and was received by *St. Peter*, as was also the *Reformed Drunkard* who caught the Life Line thrown to him by the *Angels* and who refused to accept the false one by the Devil. The *Saints* sang *Throw Out the Life Line* while the man received his robe and crown, and then he and the chorus sang *He's Got His Eyes on Me*.

The *Pilgrims* were dressed in street clothing

appropriate to the character depicted. The Devil, of course, was dressed in the usual red suit and had two small red horns on his head. His part was entirely in pantomime; he neither spoke nor sang. He seemed, however, to enjoy himself thoroughly. *Pilgrim of War* was dressed in khaki, and his song was *Am I a Soldier*. The spiritual was *On The Battlefield*.

The episode of the *Poor Widow Woman* and her *Two Children* was a bit more dramatic than any of the preceding. Dressed in black, the *Woman* with a *Small Boy* and *Girl* holding either hand, started down the aisle to meet the *Rich Man* on his way to Heaven. In the middle of the aisle the three knelt in supplication to him, but he waved them aside and proceeded on his way with a huge cigar in his mouth and a swagger in his walk. He was met by his friend, the Devil. Being refused admittance to "Heaven," he was received with joy in "Hell." The *Widow* then began her pilgrimage, singing *No, Not One and My Father Is Rich*. The *Rich Man* did not sing.

The *Pilgrim of Faith* sang *My Faith Looks Up To Thee* and the spiritual was *I'm so Glad*. The order was changed slightly for the next *Pilgrim*, as her song came between two spirituals. The first was *Somebody Knocking at Your Door*, after which the *Wayward Girl* sang *Don't Let It Be Said, "Too Late"*. It was too late, and even though she crouched in humble supplication, the gates were closed and she had to go with the Devil, while the chorus sang *No Hiding Place*.

Next to walk the *Road to Glory* was the *Pilgrim of Light* who came singing *Walk in The Light*. She was admitted to "Heaven," while the *Hypocrite*, who declared *I'll Never Turn Back*, pretended to scorn the wiles of the Devil who offered her beautiful clothes, but just at (Continued on Page 418)

# Your Community Should Have a Public Music Library

From a Conference with

*Dorothy Lawton*

Music Librarian of the New York  
Public Library Circulation Department



MISS DOROTHY LAWTON

Secured  
Expressly for  
THE ETUDE  
by  
HARVEY FOWLER

THE UNITED STATES has been always strongly library minded. Records show that the average American consults his neighborhood public library more often than the citizens of any other country. He repairs to the library for reference and research, but even more, he depends upon it for the pure pleasure of reading. Whether he desires the standard classics or the newer forms of literature, he seeks his reading matter on the shelves of the circulation department; and trained librarians help him, advise him, put into his hands exactly the thing he wants. Now, during the past twenty-five years, there has been a marked increase in music mindedness. And again, whether the reader is in search of reference data, or whether he seeks to amuse himself with new scores, he needs to find both material and guidance at a properly equipped source. It is evident, therefore, that music and books about music must be placed within ready reach, upon the shelves of the public libraries. The average citizen looks to "the library" to serve him with music as it does with books. And all too often, he is disappointed. One of our greatest educational needs of today is the establishment of well equipped and adequately staffed libraries that will perform for music the service we take for granted in the field of books.

of music had increased, its distribution and use was less than this amount warranted. In other words, while the reading public showed an increase in musical interest, there had not been a corresponding development in the care accorded this music. It was there, on the shelves, but the regular book librarians were unable to give the necessary aid and advice in putting it to fullest use. Thus we see that the need for music libraries, under the charge of competent music librarians, is urgent. There are many thousands of citizens who would be glad to read more musical works, if they knew how to make suitable selections; there are quantities of music on our library shelves, waiting to be called for. To bring these two together requires services that can be performed only by the public music library.

### Planting the Seed

How, then, shall we set about increasing the number of music libraries or of music departments in already existing libraries? Let us suppose that a small town in Illinois, or Arkansas, or Alabama, wants to establish a clearing house for its musical needs. We know

the supposition is not hypothetical, from the hundreds of requests for information that are sent to the New York Music Library, by communities which would be only too glad to get their information at home if it were available there.

The logical "first step" is for the music minded citizens of the community to approach their local library authorities for the purpose of establishing a musical department. It seems reasonable to think that any library board would grant permission to use its headquarters for the housing and distribution of music. The difficulties would arise from other sources. The foundation stock of works must be secured, and it must be properly administered.

As to fundamental needs, no matter how small the department, it must have a collection of music, and of books about music. The music should be both vocal and instrumental; and the books should include works on theory, on musical history, and biography. In the beginning, vocal music may be represented by anthologies of both folk and art songs, leaving the acquisition of operatic works for a more convenient time. In building a collection of instrumental music, emphasis may be placed upon piano literature. Orchestral works may be represented by four-hand piano transcriptions. As the library's funds permit, then, these may be followed up by miniature scores and eventually, by the full conductor's scores. Chamber music, sonatas for violin and piano, or for violoncello and piano, trios, quartets, and quintets, may follow as rapidly as the budget permits.

As the library progresses, let the demands of the individual community decide the direction the branching out is to take. If the town has an active chorus, think in terms of choruses and anthems. If the town is proud of its band, think in terms of selections that will bring new incentive in that direction. Always begin with a stock of the standard classics; but do not forget that the newer, more controversial works are also of interest, especially to the musical reader who might not be in a position to buy them for himself. Further, if there is a budding composer in the community, to put some of his works upon the shelves will link musical interest to civic interest.

### Wisdom in Approach

The wise librarian will always find a means of making her needs known without asking for gifts. A library is preeminently a dignified institution,



The Library of Musical Scores



and should never solicit. Gifts may be encouraged, however, by making it known that the library is a sympathetic repository for memory. Much valuable music lies dormant in private homes. If it can be got into the library, and marked with a suitable gift plate, its owner will take greater pride in seeing it there than in allowing it to lie silent and idle. It is not wise to depend too much on gifts, however, because the element of choice is eliminated. No library can thrive permanently on material which is not gauged according to living needs. Music appropriations must come, with time, and they are administered should be in the hands of a trained music librarian. But gift collections are good, and they always retain a historical interest. It is a fortunate thing if the librarian's needs are consulted in the matter of gifts. One community I know allows its librarian to buy a new book for each shelf, in memory of each citizen who has died. Thus library interest and civic interest are made to go hand in hand.

It is impossible to overstate the importance of having the stock of music administered by a competent music librarian, quite as the stock of books is administered by a competent book librarian. Unless the town's regular librarian happens to have had an adequate musical education, she will be quite unprepared to render the proper help in answering questions about music, distributing works, and making selections for new purchases. And the work of a library must remain living. It is not enough to keep books and music on the shelves, like curiosities. The works must be taken into the lives of the people who need them.

For example, through a very generous donation, a number of the smaller colleges became the recipients of a now famous set of records. This set consists of a first class phonograph, a case of some eight hundred carefully selected discs, and another case of books concerning the works. The presentation of these sets to the colleges is a truly great educational service. But, if the testimony of many of the students be accurate, this splendid opportunity for hearing the masterpieces is but little used. Occasionally the students play something they know and like, by way of amusement; otherwise the fine records receive scant attention. And the reason for this is that the College Sets are not administered by a trained music librarian, who can give the masterpieces along with the discs. The students are not directed towards the music they need; they are not taught how to find, study, and combine for themselves. How much greater this service might be, if, instead of allowing the records to wait for students who "chance" to ask for them, a capable director were put in charge and the college were used as the focal point where music lovers and music students, for miles around, might come to hear and find musical assistance.

#### Building a Community Service

There are a number of ways in which the music librarian can make herself a vital and necessary member of community life. First, she should attach herself to the musical organizations of the place, regardless of her own private interests and preferences. She must make it her business to learn what their needs are, and to serve them. In second place, she can earn good will for her library by serving the local newspaper. It often happens that a local editor finds himself with space on his hands, and he will be glad to use an attractive piece on music, if it is

## FIFTY YEARS AGO THIS MONTH

KARL MERZ, one of the eminent musical thinkers and teachers who contributed so magnificently to young America's musical culture, had this to say about Genius:

"Time, place and action, may, without pains, be wrought  
But genius must be born, and never can be taught!"  
—Dryden

"In his relations with the world, the man of genius is objective, that is, he looks out into the world and perceives things as they are; he sees what escapes the notice of plainer mortals; hence, Genius draws pleasures from objects which thousands fail to notice, and, on the other hand, he suffers from causes which would not affect others. The average man, however, is subjective, that is, he merely sees the world as it appears to him—he views everything through the lens of his own affections or prejudices. All situations are colored by his own feelings, and he is ever ready to put his own short-sighted interpretation upon his neighbor's actions. . . .

"It has been said that the average man views the world through the lens of self, hence, he is generally suspicious; at least, he is vigilant in his intercourse with others. Yes, the average man is almost always bent upon selfish projects. Half of his life is spent in gaining wealth, and the other half, it is said, is employed in studying how to keep or how to enjoy it. The genius, on the other hand, regards his physical existence as secondary to his mental life. Physical wants are often an annoyance to him. He is generally of very little value in business affairs; he is ignorant of the ways of acquiring wealth, hence, he generally remains poor. Schopenhauer says: 'Genius is about as useless in the affairs of life as a telescope would be in an opera house.' Originality of thought is the golden path that leads Genius into its kingdom, and, inasmuch as he seeks wisdom where-with to benefit the human family, it must be said of him that he is the *thinker*, while the average man is the *worker* in the human beehive. The latter produces material wealth, and, although he aims to produce exclusively for himself, he nevertheless produces for the masses. Thus we see men attend to the affairs of self; but the constant attention to self is apt to make one selfish, and selfishness is always littleness of character. Men of genius, on the other hand, as a rule, are always self-sacrificing; they are humane; they live and die for a cause, and herein Genius is always great. The average man can never produce those works of art which Genius produces, no matter how he applies himself, no matter who teaches him. Lack-ability, which distinguishes Genius, he fails to receive those impressions which Genius alone can receive."

expertly prepared. Further, the librarian can fill a real need by helping the local reporter, or a critic, to prepare background material for any concert that come to town, and, even more, in covering radio programs. Again, by putting the most attractive musical material on the shelves and by allowing people to see it and know about it, the librarian can create new interest in the art. Finally, though by no means least in importance, a helpful tying in with the musical needs of the various local churches can serve to place the department well to the forefront of community interest.

According to the needs of the community it serves, each music library will soon develop a number of "specialties." The New York Music Library has organized four such services, thereby fostering the kind of interest that could never be stimulated by a mere exhibition of scores. First, there is the collection of church music, consisting of a library of organ music of many schools and styles; a collection of anthems for each available liturgy; and special seasonal music for the festivals of the Roman Catholic Church, for all the Protestant sects, for the Hebrew, and the Greek Orthodox Church.

In second place, there is a comprehensive department devoted to the dance. Realizing the growing importance of the dance as an art and the corresponding increase of public interest in it, the New York Public Library has placed before the public a rich collection of important works on the dance, its history, forms, technique, and biography. As many of these volumes are old and expensive, the library is able to serve students and lovers of the dance who could not easily find their material elsewhere.

The orchestral department, consisting of full scores and used entirely for circulation, came originally as a gift, but with the one condition that the scores and parts be distributed for non-professional use only, thus avoiding competition with professional libraries and copyists.

#### Meeting a Popular Appeal

The fourth specialty is the phonograph department. In March of 1929, the Victor Talking Machine Company presented the Library an excellent instrument and a collection of their finest recordings, in the selection of which the librarian was generously permitted a choice. The gift was offered on condition that it be suitably housed and administered. The housing necessitated the construction of a soundproof booth, so that the records might be played without disturbing the library's regular readers. A formal and festive "Opening Program" had been planned for the time when the booth should be ready; but word of the records got about so fast, and so thoroughly, that, to this day, there has been no time to set aside even an hour for any opening exercises. Listeners are permitted an hour at a time at the machine; and appointments are booked two weeks in advance. And for every hour of every day since the department was begun, the bookings have been sold. Under present conditions there can be no development in this field; the records are used to capacity, all the time.

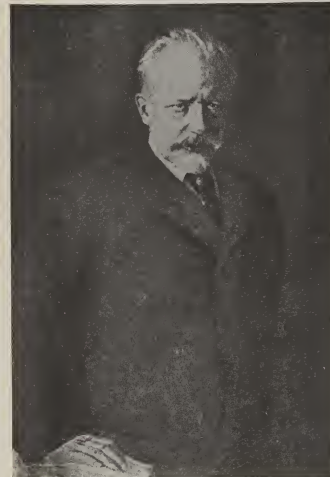
I have avoided mention of the organization of the New York Music Library, because the community it serves is not typical of the needs of the country as a whole. Further, the collection was, in a sense, built backwards. It did not begin with the needs of the city, but began to develop when those musical needs were of such proportion that a special music library could no longer be delayed. The New York Music Library was established in 1920, when (Continued on Page 421)

# The Truth About the Mysterious Death of Peter Ilyich Tchaikowsky

Short Pages from Family Memoirs

By  
Serge Bertensson

A Study of Tchaikowsky's Interesting Personality



A portrait of Tchaikowsky by the artist Kouznetzoff (1893).

#### A Man of Stature

MY FATHER, who died ten years ago, was one of the most outstanding physicians of Old Russia. He was a great lover and connoisseur of music. He filled his life with the beauties of music, literature, and of all the fine arts. Together with my mother, who was a well known singer in the last century, he turned our home in St. Petersburg into a rendezvous for the leaders of Russian culture, as well as for the representatives of foreign art who visited our city. All great writers, artists, musicians, composers and actors received his professional services as a doctor, without fees. Among the many for whom he bore a lasting friendship were Tolstoy, Dostoyevsky, Moussorgsky, Rimsky-Korsakov, Anton and Nikolai Rubinstein, Chaliapin, Wieniawski, Sarasate, Auer, Duse, Stanislawski, Guitry, Moissi, Shelling, Roentgen, and many, many others. To one of the most powerful impressions of my childhood belongs the death of Peter Ilyich Tchaikowsky. I remember quite vividly the furor that was created in our home when he fell seriously ill.

There is no doubt that Tchaikowsky was a very complicated character. Two distinct personalities were blended in him. One, when he was calm, rested and creative, completely happy in his solitude. The other was evident when he felt sick, restless and misanthropic, being unable to create. Predominance of the minor tone in many of his works, and especially the tragic mood with which his last composition, the "Sixth Symphony," ends, has established the opinion that he was a pessimist.

My talks with my parents, my uncle and with Modest Tchaikowsky, however, led me to believe that the great composer was an optimist at heart. His bright joy of living, his love of existence and of every living thing, his faith in the triumph of good in people, and his capacity to be moved by the beauty of every blade of grass; these qualities never left him from the first moment of his conscious existence until the day before his mortal sickness.

Peter Ilyich never used the expression, "I love," but always, "I adore." He applied the phrase to everything, whether it concerned compositions of Mozart, works of Tolstoy, flowers, daisies, or pancakes with jelly. This constant praising hymn of life, his capacity to be enthused over everything he encountered on the road of life, this personal interest in people, these made him appear so charming to all who met him. In his presence everyone felt himself

set on a pedestal which was created by the fiery imagination of Peter Ilyich. Always carried away by the impression of the last minute, always governed by his emotions rather than by his mind, he could not help being changeable—especially when his enchantment dropped unmercifully to disappointment.

#### A Man Misunderstood

Many people called Tchaikowsky a misanthrope. It is true that he frequently avoided people and felt happiest only when he was completely alone. He carried this so far that even those dear to his heart, as his sister and brothers, sometimes annoyed him. Anyone who broke his measured routine of life was his personal enemy.

During an artistic triumph his greatest pleasure was to run away from his admirers and hide from his friends. But it was not because he did not like people; rather, because he loved them too much. Whoever is acquainted with his biography knows that his entire life was one of boundless love for everything: whether it was a tiny insect or a man, a flower or the great talent of a genius.

Tchaikowsky bore a strong dislike for medicine and was afraid of doctors; but, paradoxically, he was in constant need of them. In the well known biography of Tchaikowsky written by his brother Modest, it is stated that the only physician in the world of whom Peter Ilyich had no fear was my uncle, Basil Bertensson. Tchaikowsky's principal illness (Continued on Page 420)



DR. LEO BERTENSSON  
Father of the author of the accompanying article and physician to Emperor Nicholas II of Russia, who attended Tchaikowsky at his death.



# An Invitation to Mr. Paderewski's Eightieth Birthday Party

A Birthday Cake with a Million Candles

AMERICANS EVERYWHERE are invited to have a part in Mr. Paderewski's wonderful "Eightieth Birthday Party." With the millions who have been thrilled by the playing of this incomparable Polish genius, there are priceless memories of musical experiences which are the treasured dreams of a lifetime. No great musician since the magnificent days of Franz Liszt has given so unsparringly and munificently of his earnings to public and private musical needs. Paderewski's gifts exceed all others. Few calls of distress have reached him, to which he has so generously responded. If one were to ask what has become of the millions he has earned, it is necessary only to point to the altar of his idealism.

Paderewski's American debut was in 1891. As early as 1900 he established and endowed in America "The Paderewski Fund" to aid in promoting musical composition in our country. Time and again he placed his glowing talents at the disposal of American charities, thus raising, through benefits, enormous amounts for American distress. In 1914, together with the great Polish novelist, Henry Sienkiewicz, he established in Switzerland the "Polish Victims' Relief Fund" which raised huge sums for Poland. In 1923-1924 Mr. Paderewski gave a series of concerts in England, France, Italy and Belgium, for the benefit of the wounded of the Allies in the Great War, thus raising several million French francs. Over and over again this great artist and humanitarian has given without stint of his precious services, his only remuneration being that of helping those in distress.

Now this heroic figure, at the pinnacle of his years, stands unimpaired by his own beneficence, facing the tragic distress of his beloved Poland. He holds out his marvelous hands, from which such beauty has poured for a lifetime, to you, and you—not for help for himself, but for his beloved Poland. Hundreds of thousands of Poles in Poland, and over its borders, are calling upon him in deepest distress. Who can resist such an appeal?

There is little wonder that despite the extraordinary artistic, literary and scientific achievements of its people, the world, Poland, to most people, connotes music. During the XV, XVI and XVII centuries Poland boasted a native school of ecclesiastical music, including many contemporary composers comparable with the French, Italian and Flemish masters. Poland's gift to the art, in creative and interpretative music, is all out of relative importance to the size of the country. Think for a moment of this majestic procession of genius. In addition to the transcendent Frederic Chopin, we would see passing in alphabetical order, Joseph and Thérèse Adamowski; Mme. Antoinette Szumowska-Adamowska; Jerzy Bojanowski; Felix Borowski (Polish descent); Alexander Brachociński; Jean and Edouard de Reszke; Joseph X. Bierni; Grzegorz Fitelberg; Ignas Friedman; Leopold Godowsky; Josef Hofmann; M. Horosowski; Bronislaw Huberman; Karl Kurpiński; Theodor Leschetizky; Felix and Wiktor Labunski; Karl Lipinski; Al-



IGNACE JAN PADEREWSKI

From an oil painting by Sigmund Jermowski. The painting is now hanging in the offices of the Commission for Polish Relief, Inc., in Philadelphia. It is the property of the Curtis Institute of Philadelphia, and is considered one of the finest of all the portraits of Paderewski. The picture is reproduced with the permission of Mrs. Edward W. Bok.

ander Lambert; Karol Liszniewski; Karl Mikuli; Moritz Moszkowski; Moriz Rosenthal; Emil Młynarski; Mieczysław Munz; Stanisław Moniuszko; Zygmunt Noskowski; Artur Rodzinski; Marcella Sembrich; Xaver Scharwenka; Sigmund Stojowski; Leopold Stokowski (Polish descent); Karol Szymanowski; Cui Tausig; Alexander Tansman; Henri and Joseph Wieniawski; Ladislas Zelenski; Jaroslav de Zielenski; Franciszek Zachara; and Jules Zarembski. Twenty-four of these great Poles have lived and worked long years in America, some having become patriotic American citizens, notably Dr. Josef Hofmann, Marcella Sembrich, Sigmund Stojowski, Leopold Godowsky and Moriz Rosenthal. America owes Poland a great artistic debt; and America, like Finland, pays its debts.

When Chopin was buried in Père-Lachaise in Paris in 1849, there was buried with him a handful

of Polish soil he had brought from Poland in 1830. The depth of Polish love of country is limitless. Mr. Paderewski, throughout his life, has been intensely Polish. Conscious of Poland's glorious past as a nation, Mr. Paderewski promoted the restoration of its national entity in 1919 and gave thankful credit to America for its offices in helping to establish a new Polish nation. The Poles, proud and chivalrous, properly made Paderewski their Premier; and he held this difficult post for eleven months. With Poland once more stricken to the earth, Paderewski rises again undaunted and unafraid, confident of a new Poland to come.

The Ervne has been asked to advise and assist those who desire to participate in Mr. Paderewski's Eightieth Birthday Party by making a contribution, no matter how small or how great, to the fund now being raised by "The Paderewski Fund for Polish Relief, Inc., which already has been zealously sponsored by foremost Americans, including former President Herbert Hoover, Col. William J. Donovan, Mrs. Vernon Kellogg, Mrs. Franklin D. Roosevelt, Mrs. Vincent Astor, Mrs. Edward Bok, Dr. Lucius D. Barker, Dr. Damosch, Dr. Henry N. MacCracken, William Green, Dr. Josef Hofmann, Mayor F. H. LaGuardia, Gov. Herbert H. Lehman, Henry Morgenthau, Mrs. Kermil Roosevelt, Artur Rubinstein, Mrs. Ernest Schelling, Mr. Sigmund Stojowski, and Mrs. Lawrence Tibbett.

Save these magnificent Poles from death, starvation and disease, by giving what you can to this fund, which will be devoted solely to imperative Polish human needs, without regard to race or creed. Mr. Paderewski's eightieth birthday will occur on November sixth. Let us set before him a birthday cake with a million candles, each a token of love and reverence of an American music lover and contributor to this fund.

We urge readers of THE ERVNE to enlist their personal services in this movement, with the same splendid ardor, altruism and enthusiasm with which in the past Mr. Paderewski has aided American charities. During the next six months arrange to give Paderewski Birthday Parties in your own community. These may range from little studio celebrations to great civic events in which all the musical interests of your section should actively participate. Bring all of your organizing ability to bear upon this. Enlist the enthusiastic interest of all civic leaders, the churches, the newspapers, the clubs, the schools, every group which should be interested in this inspiring humanitarian project. There is nothing so exalting, so soul-lifting as participation in such a movement with the lofty spirit of personal unselfishness. You will be rewarded in proportion to your efforts and the breadth of your vision.

The Ervne hopes there will be a widespread, generous response to this urgent appeal. Just address your contribution to the "Paderewski Birthday Party" in care of Mr. Thomas S. Hopkins, Girard Trust Company, Broad and Chestnut Streets, Philadelphia, Pennsylvania. Make checks or money orders payable to the "Commission for Polish Relief, Inc."

NATURE, INDEED, CONFERRED great privileges on Beethoven; and that of eccentricity was not one of the least. Here, as in all her dealings with him, she gave to him in fullest abundance, much to the delight of all future generations, which always laud fulness of spirit—as long as it does not make its appearance in the flesh among men.

It seems that when a man is a genius people regard him as a somewhat unwelcome problem; but when he is both a genius and an eccentric, he is regarded as a menace. Beethoven is no exception to this, however much he is an exception to all other conventions. If we spend but a little time with him, we shall see how true this is. But before we go to see him, let us remember not to venture too close to him; for, if our curiosity upsets him, he shall cool his anger by pouring several bucketful of water over his hands—and perhaps one or two over our heads. Then we shall at least get an inkling of why the ceilings of Beethoven's downstairs neighbors are always dripping.

From this one may gather that our great Beethoven is no "landlord's blessing." The floors were not the only things unsafe with him about. It is to be wondered whether the "Eroica Symphony," or any of the other great masterpieces of the musical Titan, did not first see the light of day on the most radiant of all places—namely, window shutters. Give Beethoven a large, airy room, overlooking hills and valleys, and with a good pair of shutters into the bargain, and he was at once transported to paradise. He will be sure to be found standing by the windows, saying "Holy, holy" in praise of God's beauties, while recording his own on the shutters. And he will not bother overmuch with his work when it is

finished, at least not for the time being; for those inspirations recorded on his window shutters are soon worked out on paper. And this paper is as abundant as Beethoven's genius; for it is to be found everywhere—on and under his table and pianoforte, in the doorway, on tables, window sills, and even on his bed.

## Domestic Calm Disrupted

If, by chance, he finds a precious page is lost somewhere among all these papers, he blames his maid for having mislaid it. She, in turn, blames him; and soon he is accusing her of having given him "dish water" instead of coffee that morning, and warning her never again, if she values her position, to grind twelve coffee beans for his breakfast and palm it off on him in place of the prescribed thirteen. And when she brings

him eggs for breakfast, she must be careful to see that they are fresh; if they are not, he is apt to scramble them—over her face.

There are times when he will call her every half hour, and there are other times when he would have her dissolve, or fade into thin air. Her presence becomes a constant irritation to him, and especially when he is going about the house in the nude, taking a sun bath in the manner of Benjamin Franklin. At times like this, when he stands at the window, in the sun's rays, one might, if quick enough, get an excellent idea of what a genius's anatomy looks like. But even if slow in coming, still there would be the free exhibition, for Beethoven would stand storming down at us and stamping in rage, instead of merely moving away from sight.

But wait! While at his home there are a few worth while things to see. If we peep at him through the keyhole at night, we will see his face just lathered for shaving; and another peep at him the following morning will reveal him getting up from bed, with the lather hard on his face. Nor was it his fault. He had lathered his face with every intention of shaving, but suddenly his muse had come knocking at the door and he had sat down to compose with the foam on his face, and had fallen asleep with it still there. Perhaps it is just as well, for Beethoven's hand was never very steady; and after shaving he bled so profusely that he looked like an Indian smeared with war paint.

## New Feathers Soon Soiled

Perhaps, if we come back the following day, we may also play a little trick on him. If we are kindhearted enough, we may stop to notice that his suit of clothes looks soiled and ragged. A man may be a genius and be beautiful within him; but is that any reason why he should not look beautiful from without also? Hush! Beethoven is going to bed. Ah! he puts his old clothes down on a chair. Let us wait until he is fast asleep, then tiptoe into his room and substitute a new suit of clothes for the old ones.



The Inspired Beethoven



The following morning he will get up, put on the new suit—and never know the difference. This seems incredible; but let us call Herr Stephan von Breunigen, Beethoven's dear boyhood friend, and he will tell us that on the day he played the very same trick on his astonished Ludwig. We have done a good deed, and should feel very proud; but Beethoven will be Beethoven, and soon this suit, too, will be ragged; and he may be found walking in the street with a pre-occupied air, and looking like anything but a Beau Brummel.

A policeman stops him and asks, "Who are you?"

"Beethoven!" comes the Napoleonic reply. "Beethoven doesn't look like that," snaps the policeman; and soon the frenzied composer finds himself languishing in a prison. He creates such a rumpus that the other prisoners follow his example till the prison becomes a bedlam.

The officer goes to fetch the governor; the governor goes to fetch the director of the *Wiener Neustadt*, saying, "Come quickly; you must identify a maniac."

The maniac turns out, indeed, to be Beethoven; and, to rectify this error, the governor gives him a free lodging for the night and sends him home next morning in the magisterial coach—an Apollo in his golden chariot.

#### A Rapture in Rain

A day later, we spy him on a street corner, jotting down his latest inspirations while rain comes pouring down on his head. If there is a snowstorm, rainstorm, or hailstorm, we may be sure Beethoven is enjoying it to the fullest, striding briskly along through the deserted streets, like one going on a holiday picnic. Nor dare we bring him an umbrella. Umbrellas are not for nature lovers; and Beethoven loves the rain even if it soaks him to the skin. It would seem safe to say that even the Biblical deluge would not have frightened him, and that he would not have built himself a rooftop boat and gone sight-seeing on the waves.

One day we look for him everywhere, and he is nowhere to be found. Even the rain does not bring him forth. Soon, however, the mystery is solved; we pass a concert hall, only to learn that Beethoven is about to conduct the concert of the week. We purchase tickets and go in. What do we see? Beethoven conducting the orchestra as only he can. At the piano he crouches down lower and lower, like one sinking in quicksand; then at a *crescendo*, he gradually emerges, a menacing spirit from the underworld; at *forte*, he leaps like one struck by lightning. But when he plays the solo part in one of his concertos, the real fun begins. He plays the piano part with heroic eloquence; but when the full orchestra comes in, he forgets he is only the soloist, and becomes conductor too. He leaps up and outspreads his arms, thus upsetting the lamps of both boys stationed at either side of him. He sits down and plays again; ten minutes later the incident is repeated. We all burst into an uproar, much to Beethoven's indignation. He sits down again; his hands descend upon the keyboard; and half a dozen wires break simultaneously. Beethoven announces he will give no concert; the management is obliged to give us all back our money; and we go home, with something to talk about for the next few weeks. Time passes. Beethoven grows older. It becomes increasingly difficult for us to catch a glimpse of him. We call at his home; he is not in. (Continued on Page 127)

## William C. Steere

OF WORCESTER, MASSACHUSETTS

Introducing to ETUDE Readers the Winner of the First Prize in Class One of the ETUDE PIANO SOLO COMPOSITION PRIZE CONTEST

A native and a lifelong resident of Worcester, Massachusetts, this well-known composer has sent his manuscripts to publishers in Philadelphia, Boston, and New York, and has been successful in having his compositions become republished in the catalogs of the leading American music publishers. Despite this, Mr. Steere good-humoredly claims to have more compositions in



WILLIAM C. STEERE

manuscript than in print. His compositions run into a generous variety, including piano numbers, songs, anthems, organ selections, and orchestra numbers. Included in his organ compositions are two sonatas which have been performed from manuscript.

Seeking information as to the source and course of this composer's musical craftsmanship, we found that his father was an organist and a violinist, and that as a boy of seven years of age William started the study of piano playing. He admits that he did not take to the piano with avidity as a boy, and that he was somewhat indifferent to the music lessons given in school classes. Nevertheless, he did learn to play, and was still a boy when he played the piano with his father's orchestra, and sometimes played the cornet with this group.

His early efforts at composition were in the field of dance music and orchestra, prompted somewhat by a youthful ambition to become "the American Strauss." The continued urge to compose prompted him to study under Arthur Knopien of Boston. Under this capable American teacher he received a thorough training in harmony, counterpoint, and form. During this period orchestra work was dropped gradually and there was a venture into piano teaching. Organ study also was taken up and the natural turning to church work resulted.

Then followed three years at the New England Conservatory as a private pupil under Dr. Henry Dunham in organ and choir training, and Dr. George W. Chadwick in composition and orchestration. Over a good record of years as a church organist and a choirmaster Mr. Steere has served a number of leading churches in Worcester and Worcester County, and at present is the organist and choirmaster of the Old South Congregational Church. The musical minister at this church sets a high standard. Mr. Steere has under his direction a solo quartet, a well-trained choir of thirty voices, a girls' choir, and a children's choir. The

organ is a fine four-manual Möller instrument.

Mrs. Steere also is a musician, being a fine pianist and a former piano teacher. Mr. and Mrs. Steere have two sons, both of whom also are able performers, although only one has ever followed music professionally.

It is with pleasure that we present in the music pages of this issue Mr. Steere's Prize Winning Composition entitled *Valse Rubato*.

## Teaching Phrasing Through Rests

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Young piano pupils who are studying pieces containing two note phrases, for the first time, are often inclined to hold the second note too long. Let us take, for example, this phrase from *A Song of India*, by N. Rimsky-Korsakoff.



The teacher should explain to these pupils that the second note is to be shortened one half. That is, if it is printed as an eighth note it will be played as a sixteenth. A simple way to illustrate this is to change the notation so that the second note is shortened a half, and followed by a rest of equal duration.



Marked in this manner the pupil can see exactly where he should gently release the key in order to allow a tiny pause before he starts to play the next pair of slurred notes.

## The Stamp of Approval

One of the most hopeful signs of the progress of civilization is the growth in an appreciation of the arts and art workers. Postage stamps usually bear the portraits of patriots, frequently



soldiers as well as statesmen. When a great nation recognizes the art creators, it is paying a tribute to those stable things that last through the generations. The United States Post Office Department has just issued a series of postage stamps bearing the portraits of Stephen Foster, John Philip Sousa, and Victor Herbert. In this it follows many foreign nations which have placed the portraits of great composers upon stamps.

## Some Recent Tunel

By Donald Mart

IN HER NEWEST STARRING VEHICLE, "It's A Date" (Universal), Deanna Durbin sings Musetta's Song, from "La Bohème"; Loch McDonald; Schubert's Ave Maria; and Love Is All, P. Tomlin and H. Tobias. A scientifically minded film fan, holding a stop watch on the Durbin song, would discover that he was singing three minutes of melody. What he could discover is that he is also getting the benefit of several pieces of chalk, five hundred fifty feet of celluloid, and seven hundred seventy-six work sheets of ninety-seven experts. The singing itself, which seems no more complicated than allowing Durbin to send out her tones, is in reality a involved piece of work. The aria is first sung into a microphone sound room, to the accompaniment of a piece of orchestra, under the direction of s. Prevlin. The chalk was used to write the of the song in large letters on a black-on the wall above the recording. Deanna Durbin, as is the



tiply. Many of them are pure fantasy.

Actually, Toscanini has the simplicity of children and of the truly great. Making music, he can be an uncompromising tyrant. "I am responsible for the performance and the players must give me what I want," he explains. It is the musical autocrat around whom the legends cluster: the conductor who, when he does not get what he wants, throws his baton at his players, smashes his watch, tears up scores, stamps and storms and swears, like a prophet of retribution, or a child in a tantrum. There is a basis for these tales. Toscanini himself says he is two men, one of whom the other cannot control.

The other Toscanini, the man his friends and family know, is anything but forbidding. He is sociable. He loves a gay party or an evening of quiet conversation. He does not carry on about music like the aesthetes and highbrows. Indeed he is fond of a spot of swing. He and Sonia Horowitz, his five year old granddaughter, likewise love the music from "Snow White." He was surprised one day in his studio, playing *Heigh-ho, Heigh-ho, it's off to work we go* on the piano while little Sonia wielded a baton. "Her beat was correct," grandpa boasted.

#### The Shrinking Violist

There is the legend of Toscanini's aloofness. Do not believe a word of it. He is gregarious. NBC has provided for him a lavish suite—office, reception room and dressing room—carefully chosen to seclude him from the turmoil of Radio City. But that is just what Toscanini does not like about it! He will not use it, except to change clothes. Instead, he wanders around the building, visits other offices, talks with everyone at NBC. The more telephone calls, messengers, vis-

## Toscanini, Man and Legend

By Howard Taubman

itors and general bedlam, the better he likes it. Toscanini's affection for the throbs of life has much to feed on at home. There vitality spills over. Friends, relatives, even hangers-on always surround him. This was true in his supposedly secluded villa at Kastanienbaum, near Lucerne. It is true today in his Riverdale house that overlooks the majestic sweep of the Hudson River. He does his work, reads, studies scores, and rehearses in the midst of a vortex of noise. Occasionally he rises up in his wrath and protests. He is needed for a few minutes, then the hubbub builds up again like one of the maestro's magnificent climaxes.

Toscanini sleeps very badly. He says that the night is his enemy. Long ago he decided to quit fighting insomnia. Instead, he prepares, now, for the hours of wakefulness. Beside his bed is a table piled high with books and scores. When he wakes he turns on the light and opens a volume, holding it close to his face because of his nearsightedness and looking like a wise and ageless seraph.

#### A Musical Goumet

His curiosity is enormous and his mind is restless. He goes over scores that he may not conduct in years, just renewing acquaintance with old friends. He reads poetry, novels, adventures and discussions of world affairs.

What he reads or hears he seems never to forget. The tales of his memory seem fabulous, but they are true. He has been known to learn a new symphony in three hours, and then conduct it without looking at the score. He once learned an opera in a night, and conducted it from memory the next day. Recently Toscanini sat down and played from memory all of Mendelssohn's "Songs Without Words." He had not looked at the pages for more than half a century.

Music has been his whole life. He was born March 25, 1867, and entered the Conservatory when he was nine. His main subjects were violin, cello and piano, but he was a promising young composer. When he was seventeen he conducted one of his own works before a private audience. His masters urged him to specialize in composition, but the boy would not; he felt he could never write music to meet his own severe standards.

Young Arturo took on odd jobs as a violinist in theater (Continued on Page 416)



# Radio Musical Event for Music Lovers

By

Alfred Lindsay Mor

Assisted  
JOHN BR

TO PARAPHRASE the old nursery rhyme, in popular bands "some like 'em hot and some 'em sweet." Distinctions in style, however, are often elusive, since styles frequently get mixed up. Thus we find swing outfits turning out numbers which can be described only as "smooth music," and crowded purveyors of sweet music mixing in swing. Mixing styles often creates a style, paradoxical as that may seem. Take the case of Fred Waring and his band. When Fred started playing for "peace parties" after the World War, ragtime was all the rage. Now Fred had an ear for tunes and melodies that were pleasing. How to make use of the instrumental style of the day and yet keep the tunes? Waring decided that the human voice was the answer, so his group—comprising two featured hot banjos (one played by Fred himself), a piano

organization that has a When you tune in on Programs, featuring Pennsylvanians, on any of the week (NBC network)—will be the chorus that what numbers some of Waring's young arrange the voices with inspiri- Miraculous precision and seldom duplicated on not eclipsed. The ch of a high caliber. The of the fact that Waring rehearsal. For a long time ingesters run from nine in the morning until show- many of his singers were actually taught by him to read music. Once, when Waring and his band were being "auditioned" by a radio sponsor, he was advised to cut his rehearsal hours. Those many hours spent in preparation for a fifteen minute show were regarded as needless expense. Waring refused to comply with that request; he held out until a sponsor who saw the value of his outfit as a versatile group came along. Waring believes in keeping his group intact. No outside talent, like visiting stars, are featured in his show. He has versatile members in his "gang" instead of stars or separate units.

## A Secret of Freshness

Not all of the material that is rehearsed during the day goes on a Waring program. "The most important element is spontaneity," he says; and for this reason he does not tell the boys and girls, during rehearsal, which of the numbers being prepared will actually go on that night. He keeps them guessing and on their toes; hence he sets the show and dictates the continuity fifteen min-

organ is a fine four-manual Möller instrument. Mrs. Steere also is a musician, being a fine pianist and a former piano teacher. Mr. and Mrs. Steere have two sons, both of whom also are able performers, although only one has ever followed music professionally.

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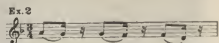
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Marked in this manner the pupil can see exactly where he should gently release the key in order to allow a tiny pause before he starts to play the next pair of slurred notes.

## In the Studio of a Famous Singer

In the studio of a famous singer, for he often acts to his band as a "vochestra." This is because almost every orchestration contains vocal parts; and perhaps it is not generally known that practically the whole orchestra of twenty-four players sings as well as the large group that makes up the chorus. He refers to his Glue Glue method as the "tone syllable" technique. Explaining this he points out that a tone syllable word like "Home" has three different types of glissando in singing—ho-ooo-mmm. By breaking down a word like this, he points out, one can stress more melodious tone syllables and, by phrasing, avoid the homelier sounds. He originated the term, "feminine punctuation," for the added girls' voices.

Behind the so-called Friday Smoker edition of the Waring broadcast, developed to college listeners, is an interesting tale. The plan was precipitated when an old friend, the football coach at Colby College, Maine, wrote to Waring asking his advice on how to get a good pep song. Fred replied by writing the song himself and presenting it to Colby over the air. Immediately he was besieged by similar requests from other colleges. And so these written-to-order pep and alma mater songs became a regular feature on his Friday night broadcasts.

"There's nothing more heart warming," says Waring, "than a good college tune. They are sung and sentimentally remembered when other songs are forgotten. But, through hundreds of popular tunes are brought out each year, little effort has been made to add to the list of traditional college pep and alma mater songs. I am therefore happy to make some contribution to this grand type of music; for my (Continued on Page 424)

# Some Recent Tuneful Films

By

Donald Martin

IN HER NEWEST STARRING VEHICLE, "It's A Date" (Universal), Deanna Durbin sings *Musetta's Song*, from "La Bohème"; *Loch Lomond*; Schubert's *Ave Maria*; and *Love Is All*, by P. Tomlin and H. Tobias. A scientifically minded film fan, holding a stopwatch on the average Durbin song, would discover that he was getting three minutes of melody. What he could not discover is that he is also getting the benefit of several pieces of chalk, five hundred fifty feet of celluloid, and seven hundred seventy-six work hours of ninety-seven experts. The singing itself, which seems no more complicated than allowing Miss Durbin to send out her tones, is in reality a very involved piece of work.

Take, for instance, the rendition of *Musetta's Song*. The aria is first sung into a microphone in a sound room, to the accompaniment of a fifty piece orchestra, under the direction of Charles Previn. The chalk was used to write the words of the song in large letters on a blackboard high on the wall above the recording booth, and facing Miss Durbin, as is the custom in all screen singing. In the action of the picture Miss Durbin sang the aria again, in a Hawaiian ballroom scene. This time it was photographed but not recorded, her silently filmed lip movements being later synchronized to the previously recorded song. For her gown in this scene, used once and then discarded, the services of one designer and six seamstresses were needed. Active in the "shooting" were one make-up man, one hairdresser, one script girl, two camera men, one assistant director, one dialogue director, and an orchestra of fifteen musicians, whose accompaniment, like the photographed song, were filmed but not recorded. An average eight-hour work day was expended by each of these specialists, either in filming or recording; and other specialists in the cutting room, the library, and various departments, complement the full count of ninety-seven experts needed to bring a single song to the public.

## A Marvelous Mimic

Also featured in the Durbin production is Cedilla Loftus, known to more than one generation of playgoers as one of the greatest mimics in the history of the theater. Miss Loftus has a vocal range of four octaves, making possible impersonations that extend their scope from the fluty soprano of Beatrice Lillie to the resonant baritone of Lawrence Tibbett. Miss Loftus does not regard herself as a "professional singer," except as her imitations require the rendition of comic songs. Her remarkable range of voice is not natural to her. She has acquired it by assiduous and often difficult study, in order to "take off" the widely varied celebrities who peo-



(Above) Ann Sheridan and Jeffrey Lynn in "It All Came True," a new musical film based on a story by Louis Bromfield, famous American novelist. (Right) Deanna Durbin in the new musical picture "It's A Date." The little girl of yesterday became a young woman.



ple her gallery of models. Miss Loftus impersonates both men and women and depends chiefly upon her voice to get her uncannily faithful resemblances. In her current film, Miss Loftus gives imitations of various members of the cast, including Deanna Durbin herself. Miss Loftus admits that the acquiring of her great vocal range has necessarily required a certain amount of forcing, which has put a strain on her voice. She practices four hours a day regularly, following her work period with an hour of complete rest.

The deep-throated voice that secured for Ann Sheridan her original opening as singer with a college orchestra, and which led directly to her initial opportunity in films, will be heard for the first time in modern songs in her new starring vehicle, "It All Came True" (Warner Brothers).

ers). Miss Sheridan introduces two new numbers, written especially for her; a rhumba rhythm called *The Gauch's Serenade*, by James Cavanaugh, John Redmond, and Nat Simon, and a ballad, *Angel in Disguise*, by Paul Mann and Stephen Weiss. Despite her vocal accomplishments, Miss Sheridan has sung in only one previous picture, "Dodge City", in which she performed an old-fashioned air.

By way of providing authenticity of atmosphere for the current production, Warner Brothers appealed to The Society For The Preservation and Encouragement of Barber Shop Quartet Singing In America, to help decide which of the favorite tunes of the "gay nineties" were to be used in the night club scenes around which the plot pivots. The action concerns the theatrical boarding house conducted by the heroine's mother; when it is threatened with foreclosure, the professional inmates come to the rescue by turning it into a night club. The situation opens the way for a number of excellent vaudeville turns, by no means least among which is the "Eiderblossoms" troupe, a chorus of nine old ladies, singing the songs of yesterday in authentic style. In the search for popular air of the period, the impressively large number of barber shops polled its reputed membership of one million; and the surprising result is that *Sweet*

*Adeline* did not win first place. O. C. Cash, founder of the Society, and an advisory board—including Blue Crosby, Governor Carr of Colorado, George P. Rea, President of The New York Cur Exchange, and Sam Bredon, owner of the St. Louis Cardinals—put their stamp of approval upon the following songs: *Pretty Baby*; *In My Merry Oldsmobile*; *Mr. Doodle*; *Put On Your Old Rag Bone*; *Daughter of Rosie O'Grady*; *When Irish Eyes Are Smiling*; and *Oh, You Beautiful Doll*. Warner Brothers agreed to abide by their choice. The personnel of the committee assured a layman's decision.

Appearing with Miss Sheridan is Jeffrey Lynn, who holds a record for having played the piano in every picture in which he has appeared. He began in "Four Daughters," as the young musician who later rose to fame in "Four Wives." In "Daughters Courageous" he played accompaniments for Priscilla Lane; and in "It All Came True" he accompanies for Miss Sheridan. Mr. Lynn really does play piano.

Music, Food For Emotions Hollywood reports further keen activity in preparing adequate musical settings for films that are not "musicals," that contain no music in their plot sequences, and that have no relation to music in any way. The theory is that music stimulates the emotions, whether the listener is conscious of it or not. Hence, the more music, the greater the "assault." (Continued on Page 420)

## MUSICAL FILMS



# Records That Enrich the Musical Home

By  
Peter Hugh Reed

BEING SUCH AN INSPIRED operatic composer, it is perhaps natural that Mozart could not escape his operatic inclinations in his church music. In this sense he was like Verdi. Mozart's "Requiem" (K. 626), however, owns less of the worldly elements than any other of his church works. Victor's recent recording of this great work (set M-649) is one of the best achievements of its kind for the phonograph. True, the performance—by the Choral Society of the University of Pennsylvania, with four church soloists, and the Philadelphia Orchestra—is one marked by forthright momentum rather than by tonal nuance, nevertheless it is an enjoyable one, particularly from the contribution of the chorus and orchestra; the soloists are hardly satisfactory. Perhaps the conductor, Harl McDonald, contributes as much to the performance as anyone else; one feels his intelligence and musicianship are important parts of its realization.

Although Mozart worked diligently on the "Requiem" during the last year of his life, death overtook him before he could complete the score. It remained for his pupil and friend, Süßmayr, to complete the unfinished portions of the work. It always has been debatable among scholars whether Süßmayr received instructions from Mozart regarding the completion of the "Requiem," or whether he wrote the remaining portions of it himself. There are those who believe that Mozart instructed his pupil and others who do not. Be that as it may, it is difficult to believe that the composer did not conceive the *Benedictus*, one of the sections completed after his death, so characteristic is it of his work.

The "Requiem" is uneven in conception; its inspiration rises and falls. Its most inspired passages, however, are of supreme and frequently celestial beauty. The work is one of supple and dramatic, and it is the moments of heartfelt entreaty and heavenly beauty that are best remembered by the listener. In these troubled times such music as this is spiritually most rewarding.

Two American symphonies recently issued pre-

sented interestingly contrasted sidelights on the work of native composers. In Howard Hanson's "Romantic Symphony" (Victor set M-648), played by the Eastman-Rochester Symphony Orchestra, as directed by the composer, we have a more conventional, and therefore a more easily assimilated work, than the "Symphony No. 3" by Roy Harris, played by "Koussevitzky and the Boston Symphony Orchestra" (Victor set M-651). Hanson's symphony was written in 1930, and was in direct contrast to much of the music of its day. It is a well constructed work, in three conventional movements, sturdy and individualistic in feeling despite some echoes of other composers. It does not seek to probe any great depths but rather, we feel, to express, emotionally, qualities as untroubled as they are frankly personal.

Harris' symphony is of a completely different order. It is in one long movement, the material growing out of itself—out of the broad dramatic first theme of tragic import. It is divided into five well defined sections—tragic, lyrical, pastoral, fugal (suggestive of a scherzo), and dramatic-tragic. The music is full of characteristic strength and purpose, and in the opening and closing sections it owns thrilling and inspired moments. The work is unfortunately an uneven one, since its lyrical sections lack an essential fluidity to complement fully the sinewy strength of the other parts. Although, in its structure, reflective of modern tendencies, the symphony is not excessively dissonant. Both of the above works are given splendid performances and are excellently recorded.

Dimitri Mitropoulos' performance of Beethoven's "Pastoral Symphony" (Columbia set M-401) owns a rhythmically intensified first movement that is unequalled by any other recorded performance. Mitropoulos makes his excursion into the country an exciting one, almost too intense

in such sections as the second movement, the merry-making of the peasants and the storm. Most admirable is the playing of the Minneapolis Orchestra, which is recorded with striking fidelity. The Greek conductor's treatment of this familiar work remains provocative; to some it may seem a highly imaginative reading, while to others it may seem one that lacks the grace and color suggested by the music.

When Sir Thomas Beecham plays a Mozart symphony on records, the music lover can be assured of a genuine treat. Sir Thomas' performance of the "Haffner Symphony" (K. 385) (Columbia set M-399) is no exception. The genius of Mozart is saliently evinced in the first movement of this work, for what on a first hearing may seem a singularly ineffectual opening theme proves a most fertile basis for some striking polyphonic writing. The work has long been familiar to record buyers through Toscanini's recording made ten years ago. It is a tribute to Beecham that one finds his performance equally impressive as that of Toscanini; and, since it is far better recorded, it may well take precedence over the earlier set.

It has been appropriately said that perhaps nowhere do we come nearer to the heart and soul of Bach than in his Choral Preludes. Every organist knows Bach's "Little Organ Book," which contains preludes appropriate to each season of the Christian year; and, now that Victor promises us a complete recording of this famous collection of church music, it will be possible for every music lover to know these expressive works intimately. E. Power Biggs, playing on the Baroque organ of the Germanic Museum of Harvard University, gives us fifteen of the choral preludes, beginning with the calendar year (Nos. 17 to 32 inclusive) (Victor set M-652). Mr. Biggs' performances, although hampered by an echo in the museum, are competent if not greatly inspired.

Perhaps the all-around best organ recordings to be issued to date are those made by Carl Weinrich on the Baroque organ at Princeton University. One may quarrel with the organist's fugal use of registration upon occasion (as in the Bach "Toccata and Fugues"); but this condition is happily less in evidence in his performance of the music of Bach's great predecessor, Dietrich Buxtehude (Musicraft set 40). There is a fine tonal warmth in the Weinrich performances of the composer's *Toccata in F major*; two "Choral Preludes"; a *Chorale fantasy*; and the *Prelude and Fugue in E minor*. And what a richly rewarding musical experience these compositions provide! Every Bachian enthusiast should hear this music; the recording, free from disturbing echoes, is excellent.

The youthful pianist interested in a study of modern music will find Victor's "Piano Music of the Twentieth Century" (set M-646), played by Jesús María Sanromá, a highly compelling album. In the first place Sanromá is a wholly admirable pianist, one upon whom the student can rely as an authority. The set is musically uneven, but interestingly contrasted. It contains Debussy's early *Nocturne in D-flat*; five "Visions Fugitives" by Prokofiev; Copland's *Scherzo Rustique*; Respighi's *Nocturno*; Krenek's *Little Suite*, Op. 13a; and Schönberg's "Six Little Piano Pieces, Op. 19."

A pianist new to discs is Alfred Mróvitch, recording for Royale. Although one admires this player's choice of material, since it often comprises works never before recorded, one is less intrigued by the calibre of his playing which is stodgy—lacking in rhythmic subtlety and tonal accuracy. His performances of Albeniz's *Malaqueña* and *Seguidillas* (disc 1841) are rhythmically distorted; his (Continued on Page 410)

## RECORDS

# The Etude Music Lover's Bookshelf

By

B. Meredith Cadman



Any book listed in this department may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus the slight charge for mail delivery.

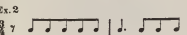
## THE RHYTHM THAT MADE A MAN?

Maurice Ravel's *Boleto*, fine as it is, by no means represents more than a small part of the monumental achievements of that great Basque composer. Before November, 1928, when Ravel's famous number was published, scores of pieces in this form had been composed. Few others than the ballets in Weber's "Freischütz," Auber's "Masaniello," the *Boleto*, Op. 19 of Chopin, and that of Moszkowski, were known outside of Spain. The rhythm in itself is fascinating by its very monotony. It appears in various forms.

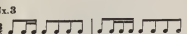
The first form was:



Another of these was:



Later it became:



All of these, however, are markedly different from the form used by Ravel:



which has set a vogue for this rhythm that has been used in very much similar form by orchestral arrangers in dozens of popular transcriptions of present day tunes.

Another Spanish dance, the *Cachucha*, which is danced by a solo performer, resembles the *boleto*. On the other hand, the *boleto* itself may be danced by any number of couples. It is invariably accompanied by the castanets. Contrary to popular opinion, the dance is not a folk dance, but is said to have been introduced as late as 1780 by a famous dancer, Sebastian Zerezo.

A new biography, "Boleto", by Madeleine B. Goss, dealing with the life of Maurice Ravel, uses the attractive title to draw attention to the very life story of the great contemporary of Debussy, whose works rank with the older French masters in popular favor. Ravel, of course, was widely known to serious musicians years before his famous *Boleto* was written. Therefore the composer was astonished to have this work create in a few years an international furor. When Toscanini introduced it to America in 1928, the audience stamped and howled with enthusiasm. It was immediately repeated over and over again by scores of orchestras. Soon it was taken up in a Broadway show where it was given with an accompaniment of a large number of huge Negro men beating with their hands upon enormous African native-type drums. Next it appeared in a brilliant spectacular presentation in the Radio City Music Hall, as arranged by Erno Rapée. Then Hollywood captured it for the movies, with George Raft; and the *Boleto* was whistled from coast to coast. Apart from its distinctive rhythm, the composition is marked by the development of a mystically captivating theme, played over

and over with a hurricane-like crescendo up to the abrupt end.

Ravel was extremely "shy and reserved" and his friends who "considered him cold and aloof from human emotions" were amazed when he produced the fiery and lascivious *Boleto*.

Ravel's mother, Marie Eluarte, was a Basque. His father, Joseph Ravel, was a Swiss mining engineer, who was one of the early inventors of automobiles. He was much older than his wife.

L.J.L.

were both musicians, and I was familiar with great music before having mastered my ABC's. In my ninth year, father was called to take charge of a theater in Vancouver, and we all went with him. There was more talk than ever of performances in our home, and I begged to be allowed to "perform," too.

Father put me on a program, and mother coached me. The great day arrived; a dazzling spotlight flared; I saw a sea of faces before me and became panic-stricken. I stood there, my arms stretched out behind me, with a tight hold upon the backdrop curtain while father, in the pit with baton in hand, motioned me forward. Well, I sang the *Vissi d'arte*, from "La Tosca," and so I suspect that must stand as my debut. But from that moment I knew that

Maurice was born March 7, 1875, in Ciboure, under the shadow of the Pyrenees, and was baptized a few days later in the Church of St. Vincent. Contrary to many printed reports, Ravel had no Jewish blood. His father was a fine amateur musician. The son, at the age of eleven, was placed under the instruction of Henri Ghys, composer of the well-known *Amygdale*, otherwise known as the *Air of Louis XIII*. In 1889, when he was fourteen, the boy was entered at the Paris Conservatoire, where he studied piano with Eugene Anthoine, Charles de Beriot (son of the famous violinist), and composition with Emile Pessard, Henri Gédalge and Gabriel Fauré. The word conservatoire implies conservative, and Ravel's early works were considered too advanced. Consequently he was advised not to take so many "liberties."

The exposition of 1889 brought to his attention the works of Rimsky-Korsakov and also the music of the Javanese Gamelan, which contributed to

his ambition to leave the beaten track. Together with his Spanish friend, Vines, he was also very much influenced by the music of Alexis Emmanuel Chabrier. He was likewise affected by the original ideas of the Scotch-French composer, Erik Satie. In 1895 Ravel, at the age of twenty, published his first composition, *Menuet Antique*. This was followed by his delightful *Habanera*.

Ravel's most important teacher was Gabriel Fauré, not J.B. Fauré, the composer of *The Palms*, who only now is coming into an altogether too tardy recognition in the United States. Ravel competed for the *Priz de Rome*, the famous grand prize so munificently and magnificently given to successful students at the Conservatoire; entitling them to study three years abroad. Among those who have won this prize were Berlioz (1830), Gounod, Massenet, Debussy (1884), Bizet (1877), Charpentier (1887), Rabaud (1894), Marcel Dupré (1914), Jacques Ibert (1919). Ravel tried for the prize in 1901, 1902, 1903 and failed. This aroused great indignation among his friends, and the *affaire Ravel* resulted in the resignation of the director of the Conservatoire, Théodore Dubois, and the election of Gabriel Fauré, Ravel's teacher, in his place. There was no reason other than that the teachers and judges of classical tradition could not countenance the young modernist. Ravel had already written his great success, *Jour d'été*, and was a very successful musician at the time when he failed. The French Government, in an effort to compensate for the brilliant composer's humiliation, offered him its highest decoration, the Legion of Honor, but Ravel was so incensed that he refused all honors.

Ravel was accused of imitating Debussy, but this was not at all the case. He was a great admirer of Debussy, to whom he dedicated his *Sonata for Violin and Violoncello*, with the line "The most important, and the most profoundly musical of all composers of the day."

The twenty chapters of Madeleine Goss's really splendid book bring to attention much that has never been hitherto revealed. It makes very interesting and profitable reading for both music lovers and students. Ravel's numerous compositions are becoming more and more popular every year. The author has very wisely added a list of sixty recordings of the works of Ravel.

Author—The Life of Maurice Ravel  
Editor—Madeleine B. Goss  
Pages: 303  
Price: \$3.00  
Publisher: Henry Holt and Company  
(Continued on Page 424)

## BOOKS



THE RIGHT HAND PEDAL of the piano is properly called the sustaining or damper pedal, for the reason that the tones are sustained when all of the dampers are raised from the strings by this pedal. It is often misnamed the "loud pedal." Of course "loud" is a short, easy and convenient word to use, but it carries with it the wrong impression.

When one key is struck, only the one damper belonging to that key is raised by this pedal, to allow the tone to continue as long as the finger holds that key down. When the sustaining pedal is pressed down and a tone or chord is struck, this tone or chord seems to grow in resonance and intensity as the other strings, freed of the dampers, vibrate more or less in sympathy with them. So only in this way does it seem to be a loud pedal. Some pianists can make use of this pedal in that way to good advantage.

When attending a concert, I like to sit where I not only can see the pianist's hands, but also can watch his use of the pedals, to see how he even caresses them to assist in bringing out the tonal beauty of his music.

#### The Left or Soft Pedal

In the majority of grand pianos, the third or soft pedal shifts the action aside (to the right in some makes, to the left in a few others) just far enough for the hammers to strike two strings instead of three, thus decreasing the volume of tone approximately one-third. Occasionally, in some grand pianos, the soft pedal brings the hammer near the strings, as is the method in all upright pianos. This lessens the distance the hammers have to travel, thus weakening the force of the hammer blow, which results in a softer tone. The objectionable feature of this method of softening the tone is that it changes the touch, or "feel" of the keys, allowing them to go down too easily or with a lighter touch.

There is another advantage that the grand action has over the upright action, and that is that the hammers return to normal, or "rest," position when the keys are raised, by force of gravity alone, not being aided by springs. In uprights, the return of the hammer to "rest" is aided by a spring and a slight jerk of what we call a bridle strap.

#### The Middle Pedal

I know of at least eight different types of the middle pedal, which have been introduced by various makers of upright pianos; not all in one piano, however.

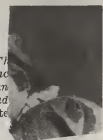
To my mind, the best use of which the middle pedal can be put is that of a real sostenuto pedal for real *sostenuto* effects. Of course, the word

## What Good Is the Middle Pedal?

By  
L. W. Chittenden

As directed by the composer, we have a more conventional, and therefore a more easily understood work, than the "Symphony No. 3" by Roy Harris, played by Koussevitzky and the Boston Symphony Orchestra (Victor set M-651). Hanson's symphony was written in 1930, and was in direct contrast to much of the music of its day. It is a well constructed work, in three movements, stately and individualistic in feeling despite some echoes of other composers. It does not seek to probe any great depths but rather, we feel, to express, emotionally, qualities as unclouded as they are frankly personal.

Harris' symphony is of a completely different order. It is in one long movement, the material growing out of itself—out of the broad dramatic first theme of tragic import. It is divided into five well defined sections—tragic, lyric, pastoral, fugal (suggestive of a scherzo), and dramatic-tragic. The music is full of characteristic strength and purpose, and in the opening and closing



The conc pian read Note

*sostenuto* is the Italian for our English sustained; but, as applied to the middle pedal, its operation is quite different from that of the sustaining pedal. It does not raise the dampers from the strings, but simply catches and holds the dampers that have been raised by the striking of the keys, which must be held down long enough for the pedal to be depressed, which is done an instant after (not before) the keys are struck. Pressing the middle pedal before the keys are struck causes no effect whatever. When the sostenuto bar catches the dampers, the fingers can then release the keys and the chord will continue to sound as long as the pedal is down. The pianist's hands are free to play "contemporary" passages.

One musician friend of mine suggested that the term "organ pedal" would not be a bad name for the sostenuto pedal, as its effect is not very much different from the manner of a pipe organ when pedal notes are held with the feet while changing harmonies are played with the hands on the manuals.

The sustaining and sostenuto pedals can be used conjunctively, with very pleasing and delicate effects. Mr. Paderewski gave long and patient study to this pedal. The sostenuto pedal is sometimes called the "artist's pedal"; for surely one has to be an artist, and a very accomplished pianist, well trained in its use, to employ it expertly. To many musicians, and good musicians at that, it is a good pedal to "let alone." I think one reason for that attitude is that so little music (comparatively) is written for it. Occasionally, though, one sees music printed with a separate staff added below the regular score, as special notation for this pedal.

#### And Other Appurtenances

A second use of the middle pedal, in both grand and upright pianos, is that it serves as a sustaining pedal for the bass section only. This pedal is of great value to the advanced pianist who is building up harmonies on a common bass note, or pedal point.

A third use is to lower a strip of soft felt between the strings and the hammers to muffle the tone. This not only softens the tone but also changes the quality. It may muffle the tone till practice will not annoy others who wish to read or study in the room.

A fourth (ab) use is to lower a rail, in front of the hammers, from which is suspended strips of felt or leather tipped with metal or some other hard substance, to produce what it has been a fancy to call a "mandolin effect." This may please some, but is rather unpleasant.

A fifth type causes a bar to be brought forward toward the hammer stems, to prevent the hammers from striking the strings. This produces a sound of wood against wood, and the effect is similar to that produced

by that instrument called a "Practice Clavier." This is useful for the finger exercises.

A sixth type of the middle pedal was to bring into use a set of chimes; an extra little set of hammers being made to strike the chimes.

#### Just for Ornament

A seventh type further shortens the hammer "travel," making the tone still softer than by the same method employed by the soft pedal.

In the eighth type the pedal is just a "dummy." No effect produced at all, just held up in place by a spring. This dummy is put in very cheap pianos to preserve the "three pedal appearance"; and it is, of course, a snide selling device.

The last five uses apply to upright pianos only. With these facts in mind, the student and teacher should take great pains before attempting to apply it. The right kind of "sostenuto" pedal, properly applied, may produce ravishing effects. The use of the wrong kind of pedal may be ridiculous in results.

## Reaching the Larger Public

By  
Viola Philo

Popular Soprano of Radio City  
and of the Music Hall of the Air, Who  
Sings for at Least Twenty-five Thousand Auditors Daily

### A Conference Secured Expressly for THE ETUDE By STEPHEN WEST

THE MUSICAL POLICY of the Radio City Music Hall, of which I am privileged to be a member, is to present the noblest music in such a way as to make it understandable to the very average citizen, the one who may not even credit himself with musical taste. Such a task brings with it a number of requirements and responsibilities, which will be discussed later. But the most important result of the Music Hall's policy is that the performers find themselves in daily contact with some twenty-five thousand people, while the Sunday morning broadcast extends the audience to millions. A large proportion of our listeners write to us, and the thing they want most to know about is the secret of success.

First of all, then, what is success? It can scarcely be reckoned in terms of remuneration, and I know from experience that it can be a dangerous thing to reckon it in terms of a glamorous opening. From a strictly musical standpoint, there are two elements of success. One is a mastery of one's own medium of work; the other, the opportunity to carry one's best work before the greatest number of people. These we shall discuss seriously, and especially the opportunities afforded by work in the motion picture theaters.

One may hear it said that the singing of arias between films is "undignified." Disabuse your mind of such a belief. There is no work which is either dignified or undignified in its own right. Dignity of office results only when merit and effort are put into the work. Zealous musicianship creates its own dignity, regardless of where it is found. Young career aspirants would do well to consider the needs and opportunities of their local motion picture theater, before allowing themselves vague dreams of the operatic stage. If the policy of the theater includes good music, a singer has a fine chance of broadening his own experience at the same time that he carries the great songs and arias to people who otherwise might never hear them.

My own experience, oddly enough, has been the exact reversal of the advice here given. Indeed it may be said that the warmest reception I have been accorded was in the nature of a comeback I have sung since a child. My parents

were both musicians, and I was familiar with great music before having mastered my ABC's. In my ninth year, father was called to take charge of a theater in Vancouver, and we all went with him. There was more talk than ever of performances in our home, and I begged to be allowed to "perform," too. Father put me on a program, and mother coached me. The great day arrived; a dazzling spotlight flared; I saw a sea of faces before me and became panic-stricken. I stood there, my arms stretched out behind me, with a tight hold upon the backdrop curtain, while father, in the pit with baton in hand, motioned me forward. Well, I sang the *Vissi d'arte*, from "La Tosca," and so I suspect that must stand as my debut. But from that moment I knew that I must be a singer.

#### A Disillusioned Youth

At fifteen my serious studies began under Carl Jörn. It was found that my voice was naturally placed, with no serious difficulties to overcome. Study went forward and in due time came a recommendation for an audition at the Metropolitan Opera. Mr. Gatti-Casazza and his staff of conductors heard me and a contract followed. Not yet twenty, it seemed that the world belonged to me, happily unconscious of the disappointment in store. First of all, such youth was not enough, and, in second place, was my ignorance of the differences of policy between American and European opera houses. In Europe a beginner is admitted to the company and drilled there. She is given a small rôle to sing and schooled in music, repertoire, and dramatics, until prepared for more important parts, when she is permitted to assume them. In America the

tendency is to give the larger parts to experienced artists, while the younger members simply wait for an opportunity to show what they can do. It is not the fault of the opera companies. It must be remembered that in Europe the opera is subsidized by the state, while here it must be entirely self-supporting. Thus, the box office must be considered as much as the development of the younger singers. At all events, I was "in the opera," studying thirteen major rôles, and waiting for the chance to use them. My only appearance was in the off-stage rôle of the Priestess, in "Aida." Naturally it was discouraging, and when my contract expired I took no steps to have it renewed. I was willing to study; but I wanted to sing, too. Somewhere there must be a means of bringing myself before a public. If it could not be the operatic public, then it would have to be some other kind.

I married, took great pleasure in my little son, and it was not until four years later that the urge came back to take my singing out of the parlor and the baby's nursery, and to see what I could do with it. Fortunately I had never become slack in my work. Thus when the chance came to sing an audition for Mr. Rothafel, better known as "Roxey," I needed no brushing-up to go forth once more into the world of public music. "Roxey" engaged me at once, for motion picture theater work; and so it happened that Broadway afforded me the opportunity I sought to sing the finest music to the greatest number of people.



VIOLA PHILO

## VOICE



## Build from the Bottom!

Experience has brought a realization, only too clearly, of the great mistake of trying to begin at the top. It cannot be done! Not only is the young singer necessarily inexperienced, but his very young holds his back. The young mind can absorb only so much and no more, and the best opportunities are valuable only in what they mean to you. For that reason, young singers, who ask about the meaning of "success", are told to make haste slowly, to grow into their chances, and to begin work in a medium where they can find the greatest room for expansion. It may sound very fine to achieve a minor opening with an opera company; but, unless one can find there room for development and training, it is far better to wait. And, while waiting, do not overlook the opportunities of the motion picture theater.

This type of work requires the utmost versatility. With but brief preparation, one must "find one's self" in all sorts of styles and kinds of music. While singing an abridged version of "Madama Butterfly", one may be called, from shows, to rehearse a medley of Stephen Foster airs, for next week. And both must be not only well prepared but also completely in key with their own style. Otherwise the audience will find no enjoyment. There is no special training for versatility—except versatility itself and experience. Read through all kinds of music, school yourself to analyze styles and types, and, above all, approach everything you do with the utmost seriousness. No audience will believe in your music more than you believe in it yourself.

## What the Public Wants

There are many requirements for the singer who would reach a large public, and the first is the voice itself. Be sure that you have more than a "pretty parlor voice" before you subject yourself to the rigors of public scrutiny. Further, then, the singer needs to cultivate a keen ear, a faultless sense of rhythm, and a reliable memory. And, by no means in last place, he must build upon a foundation of thorough musicianship. It is absolutely necessary to master at least one instrument, and preferably two. The singer can coach and accompany himself, especially during the study years, when repertoires are acquired and styles are mastered, has an immeasurable advantage over the singer who must wait until the accompanist arrives, to be helped along. And the singer who has mastered the violin will find many problems of tone already solved for him.

The ability to master various types of music is a by-product of the dramatic instinct. It can be cultivated, of course; but the core of it must be inborn. Some eminent dramatic artists are at their best in only one type of rôle; but the greatest can carry all types, with equal credibility. The same is true of music. It is good to "specialize", insofar as a period of concentrated or specialized study deepens one's perceptions of the music under study; but it is infinitely better to broaden one's studies into a mastery of all types. The demands of my work at the Music Hall have been a liberal education. It is impossible to grow into a rut when one is called upon to perform arias from fifty different rôles, plus songs that span the gap between Bach and Victor Herbert. Not only must the various styles of music be studied; they must be felt. That is where the dramatic instinct comes into play. As the dramatic rôles or songs are (Continued on Page 410)

## Technic and Music Related

By Leonora Sill Ashton

HAROLD BAUER once said, "I have never studied technic independently of music."

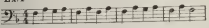
Like every piece of advice from a master this declaration awakes two reactions in the mind of the piano teacher. The first is that of listening to one of the basic truths through which musicianship is attained. The second, is a sense of speculation as to how to adapt it to one's teaching in practical application during the lesson hour.

There is a term in vogue to-day among pedagogical book titles—"Hidden Helps." One would hope the music teacher could not well make use of the suggestion in those words, in an effort to relate technic to music.

Beginning with the primary pupil, and looking ahead to the next march or folk song or dance that is to be taught to him, why not write out a short exercise taken from a part of the accompaniment for his purely technical practice.

Take, for instance,

Ex. 1



and let this be his exercise for his practice period.

For the next lesson, the first difficult change in that accompaniment could be given him; to be played so many times, and then joined to the first for exercise.

Ex. 2



No teacher needs to be told that melody of the simplest type will almost teach itself to the beginner. The melody is the bright flower of the music which instantly catches his musical fancy. The incorporation of the less interesting parts of the music into a technical exercise will carry out in its simplest degree, the advice given by Harold Bauer.

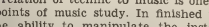
For the third exercise, the whole accompaniment with its changes from one key to another, may be given; written out as before, as a separate piece of music, and given as a separate task.

This practical relating of technic to the music to be learned may be widened and carried out to an almost immeasurable degree.

We know of one teacher who allows the scale practice of her pupils to be governed entirely by the tonalities upon which the compositions they are learning are built.

Applying this principle to the following, for a medium grade pupil, there would be the scale of F major, to be practiced the given number of times each day; and in addition to this, attention could not fall but be focussed upon the accidentals and embellishments which not only make up, but enhance the fabric of a composition.

Ex. 3



The relation of technic to music is one of the vital points of music study. In finished technic lies the ability to manipulate the instrument which is the agent for making musical speech articulate. Its acquirement is the stern necessity

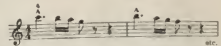
which the art of playing demands. Separated from the life and meaning of music, technic is as a tree pulled up by the roots. To relate the two, is one of the prime tasks of the music teacher.

## The Young Pianist at the Breakfast Table

By Alice M. Steele

ALL PIANISTS have reason to regret the weakness of the fourth and fifth fingers, first in themselves and later in their pupils. But, as Matthay has pointed out, they are often, being obtained by using the weight of the hand and arm behind the finger.

The following exercise, if correctly played, will enable the pupil to make use of this important principle. The exercise is to be played in descending sequence.



By presenting the exercise in a somewhat conversational manner, a palatable jam will be added to the dry bread of the necessary technic.

"First," the pupil is told, "raise your wrist high, letting the first finger dangle loosely from the hand; then let the hand fall, so that the tip of the fourth finger drops on C; let the wrist come down with the key."

For the first few attempts, the pupil, if lucky, will strike the required note with the correct touch; but his wrist is very likely to remain high in the air and to become too rigid in that position.

So we go on, "Yes, you played the C nicely, but you forgot to let the wrist fall too. How do you think you could play the rest of the exercise with your wrist in the air like that? Loosen your wrist and make the back of your hand flat; then try to balance the weight of your hand on the fourth finger. You see, it is like a table with only one leg. So you must keep that finger a little stiff, as if it were made of wood, too. Now can you swing your hand and arm from the elbow, while all the weight of your hand is still resting on the C?"

"That is better. Now, let the other fingers 3, 2, 1, play B, A, G, quite lightly, so that you can relax the wrist easily for the next attempt. Now try again. Ah, but this time you began the quick turn far too soon. Your wrist was high in the air. Let us pretend it is breakfast time and, unless you have the table level, everything will spill and fall off. See, here is the coffee pot, and here are the sugar and cream; you do not want them all to slide off the table. Look at your hand; if the knuckle of the fourth finger shows plainly, then the table can stand up, straight, even if it has only one leg."

The succeeding three notes must be played with a loose wrist, and light touch—the table may now collapse—ending with a light touch on the note played by the thumb, and the hand bouncing off the keyboard and remaining loose until the next measure begins.

When some proficiency has been attained, the exercise may be extended to five notes, beginning with the fifth finger, and eventually the entire scale may be played.

The Tibetans have a trumpet which is made in several sections like a telescope. It is called a Rgyadung. It can be extended to twelve feet.

## MY DEAR MISS SMITHSON,

In a recent letter you intimated that you have been asked to organize a Young People's Choir. This is interesting news. There is no other service that is more worthy of your talents; and in no other way can you better serve your Lord and your church.

It is best to build a volunteer choir from the members of the church and its community. Visit the Sunday School and get acquainted with the members of the different classes. Attend their song services, and no doubt you will discover valuable singing material right at your elbow. Many churches have organizations which meet on week nights; the Girls' Club, or Boys' League. Often the members of these groups belong to the glee clubs at school, and would like to sing in your choir. Then, too, there are the Christian Endeavor groups which meet on Sunday evenings. Often a Christian Endeavor is interested in making the choir a part of his or her service work.

Remember, young people enjoy singing. All they will need is encouragement.

The first meeting might very well be a "Get Acquainted Party." Plan good games that will mix the group; show them a swell time; and get them interested in being together. By all means serve good refreshments. And, of course, announce that the choir will have parties frequently during the year. Remember the old adage: "All work and no play—"

## That Good Beginning

The first rehearsal is very important. Take care that the room is well lighted and properly ventilated. Make it a point to start on time, not dilly-dallying, but being business-like. Young people like to feel that they have accomplished something. At school they are taught to earn themselves, and to formulate certain standards or ideals of behavior. It is well to maintain these from the start, though by all means, don't be "teacherish." Try to use a language which is fitting your position, yet not aloof, but on the level of the young people. Make them feel that you are working with them, not driving them like so many sheeps.

It is necessary for them to understand from the start that when you are speaking you have the floor. Therefore, do little talking and much singing; because people learn by doing. Make necessary announcements during recess, a time when members should be given a chance to relax themselves and rest their voices, thereby avoiding strain and tenseness. Refrain from stamping your feet, or snapping your fingers, or scolding, in order to get attention. Just be cheerful and optimistic, and greet your choir with a smile.

Forgive me, my friend, if this reads like a lecture; but you are going to work with human beings (even though they do not act like it at times) and not with automatons that click off and on by the turn of a knob.

## Look Before You Leap

It is best to plan your rehearsals several weeks in advance. Start work with some definite goal in mind, and have it within reach of your choir, so that success is possible, instead of a probable failure. Then you must make clear to your group just what you want them to do, because few members are mind readers.

Before rehearsal, look over the music, each voice part by itself. Are the individual parts of sufficient melodic interest to hold the singers' attention? An alto who must sing the same pitch for six to eight measures will become bored, and probably will take time out to talk to her neighbor.

## Making Your Volunteer Choir a Success

By

Dorothy Larock

bor. Analyze the parts, and anticipate the places that will cause difficulties at rehearsal. (A red or blue pencil often comes in handy.) It is better to try to hear mentally the tone color of the voices, than to play the music on an instrument, because playing the anthem on the organ does not give the vocal effect. When playing the music, however, play from the vocal score (transposing the tenor down an octave) as well as playing the accompaniment.

For the first few months it is wise to avoid difficult rhythms, complex and rapidly changing harmonies, and parts that present intervals (augmented, diminished, and so on) that are hard to sing. Then, too, eliminate the anthem which requires that any voice sing high for a long time. Take something that lies within the easy middle range of each voice for the larger part of the time.



The Organ on which Beethoven Played at the Minorite Church at Bonn.

Try to get in several rehearsals before the first public appearance. All people like to hear something familiar, so that they can follow along with the choristers. It is suggested that you and your minister plan an evening of music made up of hymns. The pastor may relate some story connected with each hymn and then the choir in turn will sing the hymn just discussed. Mrs. W. H. Herndon has written some very interesting articles on hymns which have been printed in THE ETUDE. Some of these are *How Firm A Foundation* (January, 1937 issue); *Jesus, Lover of My Soul* (July, 1937); *Saviour, More Than Life to Me* (May, 1938); *All Hail the Power of Jesus' Name* (April, 1936).

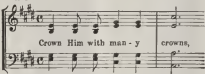
## Finding the Soul of the Hymn

Read your hymn aloud and select appropriate stanzas to sing, determining the exact spiritual meaning of the words. For this reason care must be taken to limit yourself to those hymns that the choir can grasp mentally.

Take, for example, *Crown Him With Many Crowns*. The first two verses may be sung in harmony, and the last verse in unison (being careful that no bass sings two octaves below the soprano), with your organist playing full harmony on the manuals, with a running pedal part of second species counterpoint. It is an opportunity for choirmaster and organist to cooperate in a wealth of vocal and instrumental art.

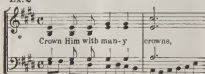
The original four part harmony, as sung by the choir, would be,

Ex. 1



In the next version the soprano, alto, and tenor are the same as in the original four-part hymn. Only the bass has been altered.

Ex. 2



And then there may be a more brilliant arrangement with full harmony on the manuals and motivated bass in the (Continued on Page 412)



# The Teacher's Round Table

## A Bad Temper

My nine year old girl has been taking piano lessons for seven months. She takes two half-hour lessons a week, practices one half hour daily, and has always been fond of music.

My problem is this: She is constantly losing her temper while practicing. She throws her music on the floor, slams her feet and screams, yet does not wish to stop practicing at that time. She is a strong, husky child and has never reacted that way either at school or at home when doing any other work. She has a quick temper, and it does break out now and then when she is at play but, on the whole, she has been learning self-control very well. This seems to be the first time she ever has met a task that really challenged her mind as well as her muscular coordination. I have talked with her music teacher, but she did not seem to understand the situation and said that the child was making splendid progress with her music.

She has had no finger exercises and has little knowledge of time. She cannot take a first grade piece from *The Exercise* and play it satisfactorily, because someone must play it for her first so that she may understand the time. She reads rapidly, and after she has practiced awhile her speed increases until she is playing much too fast. She seems to realize something is the matter, but does not know how to correct it. That is when she loses her temper.—J. R. B. Idaho

If you will refer to my reply to "Desperate" (California) in May 1940 Elude you will, I hope, find your question partly answered. You, yourself, hit the "bull's eye" when you say that this is the first time your daughter has been confronted by such complicated problems. And it is quite evident, from your third paragraph, that she is unprepared to meet them. Her teaching has been woefully inadequate. She had been treated too childishly, probably has had excessive rote training, has been given little or no grasp of technical essentials, and has not been taught those "blind flying" and swift, free, placement exercises so often advocated here.

But there is no reason to lose heart. If you put her through some of the treatment recommended to "Desperate," try to make light of difficulties and imperfections, emphasizing the *friendliness* of the piano, using completely different and much easier material for a while, and perhaps, changing teachers, I am sure she will soon "snap out of it."

## Music and Athletics

Should persons talented for music engage in athletics such as basketball, football, baseball, tennis, etc.—C. C. Missouri.

Basketball, baseball, football, volley ball, wrestling, boxing and polo should be indulged in only by musicologists, theorists, non-performing composers, critics and jazzlike players. Oh, boy, what joy to be a rooster for the composer's football team in its game with the critics, or to referee a wrestling match between a harmonist and a contrapuntist!

The physical hazards for performers are obviously too great to warrant participation in the rough sports. But, realistically even forbade his students skating, not to mention skiing and tobogganing. Only swimming—the best exercise in the world—tennis and croquet are left to us performers. Ah, it is a tough life, my masters!

## Conducted Monthly

By  
**Guy Maier**  
Noted Pianist  
and Music Educator

Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

## Is There a Different Edition in Africa?

Q. In a recording of Chopin's *Fantaisie-Improvisation in C-sharp minor* I have heard this melody (A), whereas, I am told, reads as in example (B).



I shall be glad to know the explanation.  
—P. A. T., West Africa.

A. I know of no edition of this piece written as you have it in example (A). At first glance the two melodies written by you seem to be quite different; however, on closer observation, we find that they are identical except that the notes in example (A) follow one beat behind the notes in example (B). This fact seems to clear up matters.

If you notice, in the score, the thumb carries the melody, but the fifth finger carries the same note an octave higher, but a sixteenth note later. It is easy to see how one might get the impression that the melody later than this especially would be so if the top notes were overaccented. Some of these measures Chopin has marked as follows:



This is my solution. I shall be glad to hear if any reader has a better one. We need not mind if we are puzzled a little by this composition, for no one was fooled by it more than Chopin himself.

It was found, after his death, in a bundle of manuscripts he had tied up, with instructions that they were not worthy of publication. Nevertheless, the *Fantaisie-Improvisation* has proved to be one of the most popular and most played of any of his works. Today it probably leads all compositions in the number of performances at our annual state high school contests. All this in spite of the fact that the middle melody in D-flat was used for a well-known popular song, which is usually enough to kill any composition.

## Ensemble Music for the Piano

I like to do a great deal of two piano (four hand) work. In looking over some of Mozart, Haydn and Beethoven sonatas and string quartets the other night, it occurred to me that many movements and parts of other movements might arrange easily, with no changes at all, some for two hands, some for two pianos. The shorter movements especially—there is a heavenly singing trio from the *Jesu* in Beethoven's "Op. 18, No. 4"; and the trio from "Op. 18, No. 3"; the first *adagio* and *adagio* from "Op. 18, No. 1"; and many of Haydn's and Mozart's quartets.

Hereby because of losing the string quality of tone? I do not know. I have metted in together with such an effect of unity—I loved it! and I shall most arrangements.—C. P., New York

Is it not rather that you despise "disarrangements" music which has been distorted or ruined by the bad taste of the arranger? The world, alas, is full of such desecrations.

Why should it be abhorrent to play music composed for one instrument on another? After all, great music is always beautiful, when adequately performed—no matter what the medium. The hundreds of chamber music masterpieces, especially, are so rarely heard in their original settings, that anyone is a benefactor who makes them available in this way. It is a pity that the repertoire of the beginner has chosen his instrument—literally and figuratively—to the composer's utterance. That is what invariably spoils it!

## Wrist or Elbow

Here is the question I would like to be made clear: my teacher always has said that we must have a loose wrist. Any student is not admissible in his method. He says we get a warmer tone if we relax our wrist after making a tone. He insists that it is possible to have a loose wrist. He says that his own hand has this condition well-developed. This has been very difficult for me to get, especially in playing octaves. Now, you seem to think that a *floating elbow* is what is really the thing to be considered. Between the two, I am quite bewildered. He argues that the arm should hang loosely from the shoulder, as she stresses weight playing. The question is, is it wrist or is it elbow?

Miss T., New York

How can your wrist or anything else be "loose" when you play? Nothing in the playing mechanism can be loose, directly freely poised and articulated. All arm direction—lateral up and down movements and the like—must be controlled by the movements are controlled by the elbow; and all finger articulation, as well, is kept free by the elbow tip.

Experiment for yourself and see how your finger movement begins and ends in the elbow. Bare your arm, move any finger and note how the tendon pulls right up to the elbow. Then, at the piano, make a single (second finger) stroke, swinging the finger gently at the key with a "sideways feel" toward the thumb (coming down obliquely, like rain). Note how the finger is helped and held and legitimated by your gently rotating forearm, and how this movement originates in the elbow. Note also how much easier this is than any (second finger) stroke from the knuckles—during which a "toose up" and down wrist is utterly impossible. Fingers helped by proper forearm rotation and a *float* elbow—easier, stronger, louder, softer, longer and more controlled than in any other way.

Your teacher is right about weight playing. All playing is "weight" playing. (Continued on Page 410)

# The Teaching of Brass Instruments

TO THE YOUNG STUDENT about to embark on an instrumental career, the family of brass instruments has perhaps the greatest appeal—certainly he may feel that he can be heard if he plays the cornet or the trombone. Only in recent years have the wood winds held great promise to the beginner.

In ordinary cases the barrier, due to the physical requirements for each instrument, can do much in guiding the young enthusiast towards the instrument to which he is best suited. Yet the wise teacher, the one with the greatest grasp of mental and physical requirements for each instrument, can do much in guiding the young enthusiast towards the instrument to which he is best suited.

The teaching of brass instruments, then, goes back to more than the full transcription for one or two pianos. Only, be sure not to add to the personal note—literally and figuratively—to the composer's utterance. That is what invariably spoils it!

Unfortunately, there are at present not enough competent and skilled brass teachers to handle properly the need for instruction on that family of instruments. That there are many excellent teachers busily engaged in the field is attested by the sometimes extraordinary results evidenced by many hundreds of young musicians. But by the same token, we find today in innumerable bands and orchestras, players of the brass instruments who perform willingly, but so badly. Perhaps the blame cannot be laid at any particular door, but a survey of the situation will reveal the undeniable need for more expert teaching and preparation of these students.

It is of extreme importance that all of us in the instructional field give close consideration to some of the problems to be met, some of the paths to be followed in properly training the thousands of students of brass instruments who hope to be good musicians and good performers. There is a real need for this sort of attention, and in the final analysis, the performance of the student is not much greater than the teacher's experience, and teaching ability of his instructor.

## Adaptability

As we have pointed out, one of the first problems to be met by the teacher of brass instruments is that of adaptation. While it involves



A French Horn Student at the Eastman School of Music

By  
**William D. Revelli**

both mental and physical factors, the first on which the instructor can work is that of physical adaptability. It is disappointing to meet with the numerous young brass players who from a physical standpoint are totally unsuited to the instrument with which they are often so valiantly struggling. Perhaps they have devoted long hours to an instrument over which they might never gain mastery simply because they were physically not of the type to be performing on the brass instrument.

It is oftentimes evident that a young student has been following the path of a mediocre brass player, where he might have been an excellent clarinetist, or perhaps an outstanding flutist or other wood wind performer. This must have been the result of a lack of foresight, combined with our tendency to "mass production" in our music education program. While I am heartily in accord with the slogan "Every child for Music,

and Music for every child!", I am firmly convinced that one of the primary duties of the instructor is that of guidance in the selection of the instrument which each beginner in the school music field intends to play.

There can be no doubt about the fact that there are exceptions to every rule, and that even in choice of instruments mere physical characteristics are not insurmountable. An "adaptability" test may not prove conclusively that a certain student is unsuited to a certain instrument, but this truth should not be a deterrent to what is applicable generally. It should fall within the experience of the teacher to decide when the exception has arisen—the mistake would lie heavily upon those who disregard entirely the necessity for adaptation of physical characteristics to the type of instrument delegated to any one pupil.

What are some of the physical characteristics of the prospective brass player which should come to the attention of the instructor on brass instruments? The student of cornet should have even teeth, particularly in that portion of his mouth where his lips must come into contact with the mouthpiece. There should be sufficient flesh in the lips to give strength to them, and the lower jaw should not recede to a great degree. While not so apparent, the muscles of the corners of the mouth should have sufficient strength to enable the student to produce tones in a normal range without weakening.

From wide experience, it is advisable that the upper teeth in particular should be vertical—not slanting inward or jutting outward. In the same way, extremely short upper or lower teeth are detrimental to good tone production on brass instruments. The "red" of the lip should not protrude too greatly, since the muscles are located on the rim of the lip, and in such cases it is difficult to produce a clear tone, and thus the player's powers of endurance are usually materially affected.

These are observations which can be made as to the facial characteristics of the prospective brass instrument player, and which are recognized as the most important of the physical characteristics to be considered in assignment of a brass instrument.

## Lip Vibration

There exists somewhat of a controversy in the methods of brass instrument teaching over the methods of lip vibration. Among better teachers there are some who advocate the use of lip vibration ideas, and others who shun them. There is really no need for argument, simply because any method of teaching which brings good results may be considered valid. There are a great many brass instrument artists who em-

**BAND AND ORCHESTRA**  
Edited by William D. Revelli



## Music and Study

play the "buzz system," but just as many who pay no attention to it.

However, we can agree on one point—no tone can be produced in a cup mouthpiece instrument unless the air stream passing through the lips sets them vibrating. In view of this fact, it is logical to introduce "lip buzzing" at the earliest stages of brass instrument teaching. After having ascertained the student's physical suitability to brass instrument playing, I would ask him to "buzz" his lips. The more flexible his embouchure, the more accurate will be his control of the "buzz." This is really an important stage in his training, for certain faults can be easily acquired unless great care is taken on the part of the instructor. Among these faults would be pressing the lips together too tightly, straining muscles, and placing the teeth together. As with anything else, however, success or failure hinges not so much on the method as it does on the skill and foresight, care and experience of the teacher.

The student should first be asked to place his lips lightly together. The upper and lower teeth are kept slightly apart. By blowing air between the lips a buzzing sound and sensation are set up, and this buzz should be of a definite pitch, sounding somewhat like the buzzing of a bee. The student, of course, must avoid stretching the lips too tightly across the teeth, and it may be recommended that he keep the lips away from the teeth as much as possible. This can be accomplished by "puckering" the lips toward the center of the mouth (not unlike a "kissing" position of the lips). Every effort should be bent toward avoiding strain—relaxation is the first law of wind instrument performance, and it is at this stage of the student's training that it must be given the most careful consideration. The accomplishment of the "buzz" is not indispensable, and if the lips fail to respond and no vibration materializes, the teacher might well proceed with his mouthpiece instruction.

### Placement of the Mouthpiece

There is no fixed rule which can be stringently applied in every case to the placement of mouthpieces. There are some fine artists who place the mouthpiece more on the upper lip than on the lower, and *vice versa*. There are those who play best with equal portions of both lips in use. But this is no reason for discarding the rule which experience has shown to be good in the placement of mouthpieces. In dealing with beginners, certain explanations and general rules are necessary. Most important is the fact that no embouchure is stronger than the weaker lip. Therefore, it is oftentimes essential that the mouthpiece be placed to the lips in such a manner that the burden of performance is borne equally by the upper and lower lips. To all good purposes, the central location of mouthpiece is ideal. Unusual lip and teeth formations may alter this to some extent, but again we must deal with norms.

### Tone Production

When all of the adjustments incident to physical characteristics and embouchure have been made, the playing of any brass instrument is comparatively easy. Problems in tone production are pretty much the same for horn, trumpet, cornet, baritone, trombone and bass. As we have stated before, the sound is produced by the vibration of the lips, which is intensified and amplified by the instrument.

It is to be understood that the mere pressing of a valve does not necessarily make a sound higher or lower in pitch—this must be accomplished by lip and breath manipulation as well. While the lips change very little in going from tone to tone, the breath change is more pronounced, and should be given careful attention. If lips and breath are correct for every tone produced, there will be no excessive pressure, and the breath changes are just as accurate and speedy as the finger changes.

Some players rely too much upon lip changes in producing tones, and overdevelopment of the so-called "lip-slurring" often gives rise to great difficulty in the acquisition of tone control.

### Breath Control

One of the key factors in meeting brass instrument problems is that of breath management. Too many students fail to use the breath properly and, as a result, find themselves breathless when they are most in need of it. We have all instances in which a young cornetist begins a phrase with all of the style and power of a true artist, only to find himself weakening and out of breath before the close of the phrase.

Overuse of the diaphragm causes what might be called, for want of a better term, "diaphragmitis." In its usual manifestations, diaphragmitis deprives the performer of range, purity of tone, and fluency. While the diaphragm is being used

in the production of the tone, the muscles should remain firm, but without strain. The breath, although supported by the muscles of the diaphragm and ribs, is nevertheless measured, directed, and to a degree controlled by the larynx and the base of the tongue. Each tone must be produced clearly, and breath support and control at the desired pitch are vital factors. Any effect in the performance which is obtained under stress and strain is incorrect. In all of the tones produced, there must be associated purity and equality of sound.

When breath support is inadequate, pressure becomes excessive, blunts and lifts the lips, and thus the player is deprived of range, certainty, fluency, and performance ease.

### Range and Attack

We cannot overlook the importance of the proper use of the tongue in the matter of range. As the base and back of the tongue are employed in going from high to low, directing and keeping intact the breath stream, we must not center our attention too much on the tip of the tongue. When articulating, it is essential that the tongue does not interfere with the proper breath management. When the tongue is arched for the performance of higher tones, the tip of the tongue is naturally in a slightly different position than when performing in the lower register.

Therefore, in teaching attack, the student may be directed to pro- (Continued on Page 417)

## When a Pupil Loses Interest

By Mae-Aileen Erb

A PUPIL USUALLY BEGINS lessons with an unbiased mind. At the first dimming of enthusiasm, a careful diagnosis of his case should be made, before indifference sets in and becomes chronic. Loss of interest must have a cause; and, until that cause is ascertained, it cannot be cured.

Is it lack of ability? If so, lessons should be discontinued. The utmost understanding and patience should be used with a nontalented pupil who has the desire to learn and a real love for it; but if these essentials are lacking, such a one will jeopardize a teacher's reputation.

Is it lack of cooperation on the parents' part? Too often in these trying economic times a mother will exclaim, "If Johnnie doesn't practice, there'll be no more lessons!" This is not giving the teacher a fair chance. A firm reminder that, if piano study is neglected, some pleasure will be curtailed, produces far more satisfactory results. Teacher and parent must pull together, and before booking a child this must be understood.

Does his music interest him? One of the most frequent reasons for indifference is a lack of interest in the music assignments. Note how quickly a piece is learned when it makes an appeal—how very long it takes when it lacks in allure. Plenty of bright, snappy material, new and untried, is the remedy here. And if the pupil is stalled with what, to his mind, is a dull piece, another should be diplomatically substituted.

Is he influenced by playmates? Build up a picture of leaders in a flock of sheep; there is always a leader. The others follow, try to lead to a leader—to be strong enough not to be swayed by the wrong influences. Tell him about the well known men and women who are also musicians as well as outstanding scientists, physicians, statesmen, and so on. A good salesman knows how to sell his goods! Intrigue the pupil

with the idea of what music can do for him.

Has he fallen behind in his work? Sometimes through illness or a winter sojourn in Florida, a child may fall behind others of a group with whom he originally began studying. If missing study, it is not at all thrilling to be tethered to Page 34 of a certain book when his friends are carrying on around Page 60. Flatter his ego by allowing him to "skip." By discriminate selection the gap can be safely spanned; and the omission of a few studies or pieces at a time has an exhilarating effect on anyone.

Is he a slow reader? If so, special attention should be given to slight work. Teach him to read fluently, and playing new pieces will be as engrossing as reading a story book!

Does he simply need a friendly boost? Many a warning musical appetite has been revived by a cheery, inspirational letter. Try it!

After considering the case without reaching a definite decision as to his failure to respond, have an intimate talk with him. Impress upon him that music is for pleasure and recreation. Why has it failed in its purpose as far as he is concerned?

Perhaps he will say that he cares only for popular songs. Then surprise him by allowing him to have one. Every time this concession has been made, we have found that two or three were enough to prove that the melodies become very tiresome to practice. Hearing them in the radio or at a show was entirely different. The fact that he was free to have them somehow destroyed their glamour.

If the teacher will keep wide awake with a carefully planned course of action, giving special pieces appropriate for each holiday season, or as a surprise for father, or to be played at school, or at a monthly recital, the year will roll around with interest well sustained.

# Stradivari, the Master, the Man

By

Nellie G. Allred

OF MANY VIOLIN MAKERS—Amati, Guarnerius, Ruggeri, Albani—of each it can be said, "He was a master." Of Antonio Stradivari alone can it be said, "He is the master."

In considering the recent bicentennial of Stradivari's death, we are concerned not with any nebulous theories of the wonderful tone of his instruments; neither the thickness of the various parts; the age of the wood used in construction; nor the secret of his varnish. We are concerned, rather, with the master himself—the man.

Stradivari's birth date seems to be a subject of debate, even among recognized authorities. It is stated by some to have been 1649, by others 1650, and even by Petherick as 1644. Sir George Grove, in his "Dictionary of Music and Musicians," informs us that he may have been a native of some neighboring village rather than Cremona, as the registers of the thirty-seven parishes of Cremona have no evidence of his birth and baptism. At any rate, he was born into the atmosphere of the lovely, sunny Italian town of Cremona—the "Town of Violins."

Since 1320 Cremona had been the "Town of Violins." In the narrow, crooked streets, flooded with golden sunlight, citizens passed to and fro, vagrants begged, and the happy laughed and sang; but the work of violin making went on. Babies were born, old men died, maids married, and poor folks starved, but behind little windows in workshops throbbed the real pulse of Cremona. Here the first great makers sat and dreamed over their violins. There was, in truth, an old Cremonese axiom; namely,

"Given: A lot of wood.  
Make: A fiddle."

Such was the atmosphere into which the child Antonio was born. Information about his childhood is very meager. It is known, however, that his pedigree is by no means eminent; that his father was Alessandro Stradivari; his mother, Anna Moroni; and that Antonio was the son of his father's later years. As a boy he liked to whittle, and he spent the happiest days of his boyhood with a knife and a piece of wood, carving those figures which his boyish imagination pictured.

### A New Apprentice with Amati

Accordingly, as soon as he had reached the proper age, as was the custom of his day, he apprenticed himself to Nicolo Amati—the greatest violin maker in Italy.

They were always busy in the workshop of



LEOPOLD AUER'S GRANDSON

Musical movie patrons who see the familiar face of Mischo Auer upon the screen may not know that he is the grandson of one of the greatest violin teachers of history. Here he is with a 1691 Stradivarius, formerly owned by Leopold Auer but now in the possession of Lyon and Healy, Inc. This violin was played at the coronation of the Russian Czar Alexander III (1881) and Nicholas II (1894). The instrument is valued at \$40,000. After the Russian Revolution, when Auer was forced to flee to New York, little Mischo used to trudge through the streets carrying his grandfather's violin.

Amati. Outside, life waxed and waned; kings made war against each other; townspersons fought among themselves. Seasons came and went, hot and cold, wet and dry. Moons, suns and stars shone in turn. Old women talked glibly of their youth; maids dreamed over their spinning wheels. But all these things belonged to another world. Amati and his apprentices had work to do beside which the petty affairs of nations and elements and cities were hardly to be thought on. Sometimes there came storms, when rain fell outside, and winds shattered the casements, but Amati only raised his head and frowned, and complained that the light was dim, or that the breeze blew the flame on his workbench.

Antonio Stradivari was a tall, earnest, one-sided lad, natural and simple, and absolutely untiring in his work. Now and then Nicolo would stare at him as though puzzled, then shake his

head and turn away, muttering to himself. Antonio amazed his fellow students, too. How did he know in what manner to cut and fit the pieces without Amati's directions?

At seventeen the diligent Antonio fell in love. His beloved was Francesca Capra, about ten years his senior. After the assent of her father's house, hand, she and Antonio, to her father's house, with her baby girl Susanna, and lived a pathetic and disconsolate widow. It was here that Stradivari met her, quite by chance. He happened to look up toward her balcony one day as he was passing, and spoke to the child. After a brief but fervent courtship, they were married on July 4, 1667. Six children were born of this union; Giulia, who married a notary; Francesco, who died in infancy; Francesco the Second, who, as a bachelor, practiced his father's spinster; Alessandro, who became a priest; and Omobono, who also remained a bachelor and became a fiddle maker.

For a while after his marriage, Stradivari continued to work in Amati's shop, and consequently remained in more or less obscurity. In 1679, however, Amati retired, and Stradivari took his place.

### The New Master Is Established

During the first year of his independence, he bought a house, No. 1, Piazza San Domenico, with three floors, ample cellars, a big courtyard at the back, and a covered terrace on top. The terrace was equipped as his workshop, where he spent long peaceful days with the wind blowing cool and clear far from the defilement of the city. Here he made his first wonderful violins. As he worked, he wore, in winter, a white woolen cap, and in summer a cotton cap;

while a white leather apron covered his clothes. Naturally tall and thin, he grew thinner year by year, but never tired and never sad. He never lost the human sunniness that had brought happiness into his wife's chilled heart, and that made his violins sing not only like birds but even like living things with souls. He loved to be undisturbed, and people rarely saw him at work. His children, however, and Cattarina often helped him in the workshop. His stepdaughter, Susanna, also loved him dearly. His was a simple soul, absolutely untainted with conceit and hypocrisy. He scribbled the formula for his magic varnish on the flyleaf of a family Bible, and during his lifetime never guarded it with any particular care. After his demise, however, the family refused to allow any one not blessed with their sacred name even to glance at it.

In 1698 his wife died, after thirty years of complete happiness. He gave her an expensive funeral, for he had grown wealthy by labor and frugality. In truth, it was a proverb in Cremona, "Rich as Stradivari."

In less than a year he (Continued on Page 414)

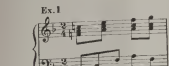
## VIOLIN

Edited by Robert Braine

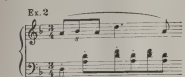


# How to Play Two Against Three!

Q. 1. Will you kindly explain how to play the following rhythm from Schubert's *Love's Dream After the Ball*, in the fifth line.



2. Also the rhythm in Schubert's *Serenade*, second line?



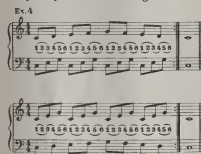
3. In Rubinstein's *Kosenkorn Ostrow*, commencing on fifth line of page four: How do I count the time in certain measures where there are twelve quarter notes, sixteen quarter notes, and so on?



4. What is the usual procedure—or is there a specific rule—as to how to bring in triplets in one hand and two notes of like value in the other?

5. In the state of New Jersey it is necessary for a piano teacher to have a license, either in instructing at his home studio, or at the pupil's home? If so, what is the procedure to obtain one, and what is the cost? I have heard quite some controversy on this subject.—J. B.

A. 1, 2, and 4. Your questions one, two and four are identical, in that each one asks me to tell you how to play two notes in one hand against three of the same kind in the other. This is easier than playing three notes against four, because the second note of the two's comes halfway between the second and third notes of the three's. In the examples below, count six (common multiple of three and two) and I think you will understand and soon feel the true relationship. Practice the two exercises until you can play them at any tempo without having to count.



3. When there are twelve notes, play four *three's*; when thirteen notes play three *three's* and a *four*; when seventeen notes play three *four's* and a *five*; when eighteen notes play three *four's* and a *six*. This makes the performance a little mechanical but it is better that they be learned this way first. Afterward you can play them a little more freely. Usually the performer plays the first few notes a little more slowly, accelerating toward the end. I am reliably informed that the State of New Jersey has no plan or requirement for the licensing of private teachers of music.

## Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrken

Professor of School Music,  
Oberlin College  
Musical Editing, Webster's New  
International Dictionary

No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initials, or first and last names, will be published.

### How to Pedal Beethoven Sonatas

Q. I am writing to ask if you, or one of your teachers, would add pedal markings to "Sonata, Op. 10, No. 1," by Beethoven; and also would like to know the charge for the work. I have a Schirmer edition. Shall I send it? If you prefer another edition I would be willing to purchase it.—Mrs. C. E. F.

A. Instead of paying a dollar for having this done I strongly advise you to buy Vol. 1 of either the Wismeyer or the Casella edition of Beethoven's Sonatas. Both of these are excellently pedaled. If you have the pedaling done for this one sonata, you will be just as badly off when you start on another one. You may obtain either of these editions through the publishers of *The Etude*.

### An Unusual Name for a Mozart Sonata

Q. 1. Which of Mozart's piano sonatas is used in the popular novelty "In an 18th Century Drawing-Room. Where can I obtain a copy?"  
2. What grade is each of these pieces?  
(a) "Concerto in G minor," Mendelssohn;  
(b) *Prelude and Fugue in A-flat, Bach*,  
(c) *Reverie*, Debussy; (d) *Capriccio*, No. 5, Liszt; (e) *Meditation from "Thaïs"*, Massenet.—J. B.

A. 1. In an 18th Century Drawing-Room is a "popular" song, the melody of which is taken from the first theme of the "Sonata in C, No. 1," by Mozart. I believe you will be able to obtain a copy from the publishers of *The Etude*.

2. (a) Grade 6-7  
(b) Grade 5-6  
(c) Grade 4  
(d) Grade 4  
(e) Grade 3

Absolute grading of piano pieces is very difficult, and there are usually many conflicting opinions about particular pieces. The gradings I am giving you, therefore, are merely one person's opinion; and, if another disagrees with me, he has every right to his own ideas on the subject.

### Which Comes First, Melodic Minor or Harmonic?

Q. 1. Having taught my piano pupils all the major scales, I now want to begin the minor scales. Kindly advise me which to teach, melodic or harmonic minor, or both?—M. E. P. V.

A. I think it is better to teach the harmonic minor first, because of the step and a half between the sixth and seventh degrees. This is an interval that does not occur in any of the major scales; whereas, take notice in the sample below (A minor melodic), the conditions of the first half are identical with its relative C major, and the last half is like its parallel A major.



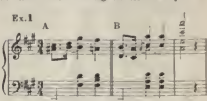
Like C Major Like A Major

Of course, the melodic scale should be taken up after the pupil has mastered the harmonic scales. I am glad to hear that you have taught all your pupils the major scales. Many teachers cannot say that. Keep it up and make certain that they play them smoothly and evenly. Most important of all, be sure that they play scale passages in their etudes and pieces better for having practiced scales!

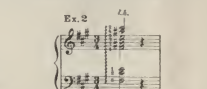
### From Chopin to Seidl

Q. 1. Is Chopin's *Prelude, Op. 28, No. 1* only sixteen measures long?  
2. My hand is too small to reach the chord in measure twelve. Can you tell me a way to play it?  
3. Is it possible to buy a piano arrangement of the beautiful music supposed to have been written by "Mickey" Borden in the picture called "The Circus"?  
4. Where can I find a complete biography of Anton Seidl?—Miss J. B.

A. 1. This composition has only sixteen measures. Sometimes pianists play it twice through. When they do this they vary measure thirteen as in Example (a) and the ending as in Example (b).



2. Players with small hands can handle this measure very nicely by rolling the chord and playing the upper two notes with the left hand as follows.



3. I doubt it very much. You might write to the publishers of *THE ETUDE*. I know of no such work. Perhaps this short sketch might help you: Anton Seidl was born in Budapest in 1850 and died in New York, in 1888. He entered the twenty year of age, and after two years he was called to Bayreuth by Richard Wagner to make the first score of "Der Ring des Nibelungen" and to assist at the first festival. He conducted at Leipzig Opera House from 1879 to 1882 when he was called to America to direct at the Metropolitan Opera House, where he conducted until his death.

Consider, everything—including the fact that the word is spelled with a small "r" in song books. I am inclined to the opinion that Burns is referring to a field of grain, but I have no evidence except that referred to above, so you may still take your choice.

SHE WAS A PIANO TEACHER. Now she is a piano teacher plus. Formerly she worked hard for nine months to be able to meet expenses for the year. Often this failed. Now she has so expanded her work that she welcomes the long vacation as an asset for service opportunity that pays in many ways. We shall make an effort to tell her story exactly as she related it, she being adverse to publicity concerning her work. Sometimes we may draw aside and let her talk. She certainly knows how.

She is seated in the office of a friend, a retail merchant to whom she has put this question: "When the season ends and there is no further call for what you have been selling, what do you do?"

"We never carry that kind of merchandise, exclusively. While the expert salesman can sell some goods even out of season, the way is to clean up before the season ends, so as to concentrate on what the following market demands. Why did you ask me that question?"

Then she told him of her failure to "sell" during the summer a sufficient number of piano lessons to make ends meet.

"If you were an up to date merchant," he said, "you would offer the music service in summer that the summer customer wants or can be induced to buy. As it is, you carry too narrow line of stock. You do not interest the public all the year through. My advice is this:

"Study your public to find what it will not accept at certain times (seasons). Apparently the piano teaching service

you offer in the winter is in less demand in the summer. Then ask yourself this: How can I interest children with a variant of what I do in the winter? In store keeping, clothing, for example, is a staple that varies with the season. Regard music (not piano lessons only) as a standard, and see what you can offer when it is, perhaps, too warm for daily practice. Anyone who studies the piano is studying music primarily. There must be another side to music that affords rest from practice.

Now, I don't know any more about music teaching than you know about retailing, but what I have said sums up into this: "You can sell something all the year round if you will make the most of what you have. Think it out that way, and you will succeed. Maybe not much the first summer, but stick to it and you are bound to build a real asset that will increase from year to year."

### An Idea Sprouts

"So I went home," she said, "with my head in the clouds and my feet just missing the earth.

## Summer Is I-Cumen In

By

Dr. Thomas Japper

How a Teacher Solved the Problem of Keeping Busy Through the Summer, by Doing a Useful and Profitable Type of Musical Work that gave both Benefit and Pleasure to All Concerned.

It seemed so true and so simple—and all recommended by a successful merchant. However, in the days to come I found that while it all was true enough, it certainly was not simple. During that first summer of trying to provide 'merchandise' for warm weather consumption, I accomplished something, and it has grown every summer since. This is the way it began:

"The first thing I did was to shape to my ends (with a difference) the gracious gifts of fortune are beyond one's expectation. Note this—while we were rummaging in the basement for anything with which to furnish our space, we bumped into a sort of wagon, or cart, on the sides of which were painted the words, 'Children's Merriment.' It was a treasure trove of old scenery, hangings, and simple furnishings. (You can imagine what kind of questions the unimaginative will hurt at you about this.) There was probably not another barn on earth with such a bountiful gift in its basement. But that is not the point. And this is: Make the most of what you have and find. You may have even better luck than I had.

### Activities in Motion

"Even while setting up our studio we did a music 'stunt' of some sort every day. We have tried out about a dozen occupations, nearly all designed to busy us as a group. Don't miss the magic of doing things together. No one plays a highly competitive game all by himself. Its rigor lies in teamwork. Both of these principles were capitalized all through the first summer; and they have benefited all concerned ever since. While my repertoire of activities for 1940 will differ from that of 1939; there is, between the two, quite a few things in common. Here are some of them—all tried, tested, approved, and each the starting point of more adventure than would be thought of from reading the captions. To realize anything one must do it. Never before have I been so impressed by that practical fact. I myself ask practical things, and do them. It is a magic formula.

### A Dozen Devices

"I. We Sing. Folk songs, some current 'populars' (the better ones); but we specialize with folk music. Everybody, who can, serves in his turn as accompanist. (Continued on Page 418)



From a Painting by Ernest Burns

SUMER IS I-CUMEN IN  
In the Abbey at Reading, England, where this famous Rite was written about 1230.



THE CANZONETTA from the "Concerto in D Major, Opus 35, for violin and orchestra," is one of Tschakowsky's most ingratiating compositions for a solo instrument. Coming as it does between the rather boisterous and sometimes vulgar first and last movements of this work, it is a refreshing interlude, introspective in character and further enhanced by its great contrast to the other movements.

Much was written about Fritz Kreisler's playing of a revision of the Concerto on December 7th last, in New York City, with Barbirolli and the New York Philharmonic-Symphony Orchestra, and since 1940 is the one hundredth anniversary of Tschakowsky's birth in Kamsko-Votinsk, it seems especially appropriate to discuss it here. Tschakowsky composed the Concerto in 1878, at Clarens (Lake of Geneva), Switzerland, but it did not have its first performance until 1881 when Adolf Brodsky played the solo part at a concert of the Vienna Philharmonic Orchestra with Hans Richter conducting. The reason for this lapse of time was a curious one. Tschakowsky had sent the work to Leopold Auer, who was the foremost violinist in Russia, with a dedication which was highly complimentary. Auer was not entirely pleased with it and hesitated to play it in public, but did suggest a number of changes in the solo part. Tschakowsky was in no mood to have another disappointment at the time, having had very painful results from his "Fourth Symphony." Besides this, he was suffering from the memory of the unhappy marriage which ended so disastrously and which had driven him to Clarens. He therefore sent the revised work to Adolf Brodsky, one of the great violinists of the time, who was pleased by the honor and agreed to play it in concert.

Brodsky was of the type of Joachim and Hallé and, like them, was a great string quartet leader. He was born on March 21, 1851, in Taganrog in South Russia; and, after studying seven years (1860-1867) with the great Helmesberger in Vienna, he became second violin in Helmesberger's quartet. In 1868, Brodsky became a member of the Court Opera Orchestra in Vienna; but the *Wanderlust* took hold of him in 1870, and he toured as soloist for four years before settling down in Moscow (Russia) as a teacher at the Conservatory. 1870 found him on the move again, and this time he tried his luck at conducting; going to Kiev as conductor of the local orchestra. One season was enough of this; and he again toured as soloist, until 1883. It was during this time that he played the Concerto in Vienna with such great success, on December 4, 1881. After an appearance at the Leipzig Gewandhaus in 1883, which was most successful, he was engaged to replace Henry Schradieck at the Leipzig Royal Conservatory, as teacher of the violin. While there he formed three of the best string quartets of the time, with Hans Becker, Hans Sitt, and Julius Kienigl. In 1891 Walter Damrosch engaged Brodsky to come to New York City as concertmaster of the New York Symphony Orchestra and to lead a quartet. He did not stay long, however, and returned to Europe to remain in Manchester, England. Violinists were measured with



DR. THADDEUS RICH

a different yardstick at that time—the qualities essential to greatness being musicianship, solidity, fine tone, and an adequate technique, in the order named. Today the order is often reversed. Brodsky's musicianship is probably what attracted Tschakowsky and led him to send the Concerto to him as second choice to Auer.

#### A Bit Historical

My first contact with the work dates back to 1897, when I studied it with Arno Hilf in Leipzig, Germany. Hilf and Brodsky were friends, and their careers were curiously interwoven. Hilf had gone from Leipzig to the Moscow Conservatory as instructor, in 1878, about the time Brodsky left. He returned to Leipzig as concertmaster at the Gewandhaus, in 1888, and was associated with Brodsky until he left for New York in 1891. Hilf then took over Brodsky's class at the Royal Conservatory and also the leadership of the Brodsky Quartet.

Arno Hilf could do more with his left hand than any violinist I ever have heard. I doubt if Paganini had more facility. Hilf was a pupil of Ferdinand David. His trills were like electric bells. Fingered octaves and thirds were child's play to him. Such dexterity was not known in modern times. His musicianship was sound, and his playing before the class was perfect. However, the minute he played before an audience he became very nervous. This nervousness did not affect his left hand, but his bow arm tight-

# A Master Lesson Upon "Canzonetta"

From Tschakowsky's "Concerto, Opus 35 in D Major,  
for Violin and Orchestra"

Written Especially for THE ETUDE  
By the Well Known American  
Violinist and Conductor

Dr. Thaddeus Rich  
Dean of the Temple  
University School of Music

Thaddeus Rich was born in Indianapolis, Indiana, March 21, 1885. Trained in childhood by his father and local teachers, he was taken, at the age of twelve, to Leipzig, where he studied at the Conservatory, under Hilf. In 1901, when sixteen years of age, he was admitted to the world famous Gewandhaus Orchestra, then conducted by Arthur Nikisch. Two years later he became concertmaster at the Theater des Westens of Berlin (1903-1905) and gave recitals in the German capital. Returning to the United States in 1906, he was appointed concertmaster of the Philadelphia Orchestra and held this important position for two decades, during the time this great organization was rising to international fame. Later he became the Dean of Temple University School of Music, which later conferred upon him the degree of Doctor of Music.—Editor's Note

ened up, his tone became scratchy and his playing uneven. The Tschakowsky concerto was one of his greatest interpretations.

After Brodsky's success, Auer took a new interest in the "Concerto in D Major," made a number of small changes in the solo part, and he and his pupils were among the greatest contributors to the growth of its popularity. Erem Zimbalist, Mischa Elman, Jascha Heifetz, Toscha Seidel, and the many others, all have played it with great success.

The second movement, the *Canzonetta*, calls for mute. Violinists have used wooden, steel, bone, and other types of mutes. In our large concert halls most violinists play the movement without mute, chiefly because the orchestras are large and the halls too big to permit the violin to sound above the orchestration. Personally, I prefer a discreet accompaniment and a light weight wooden mute.

#### We Begin the Interpretation

The *Canzonetta* opens with a very beautiful introduction of twelve measures for the wood winds of the orchestra, which is very wistful and appealing. The tempo is marked *Andante*, M.M.  $\text{♩} = 84$ , as indicated (Continued on Page 409)

## CLASSIC AND CONTEMPORARY SELECTIONS FRAGMENT FROM SONATA, No. 1

One of the most striking signs of the times is the tendency among popular music writers to ransack the supposedly unknown classics for themes. No great master of the past or present has remained secure from the pilfering of themes by present day writers. Here is the main theme of Mozart's "Sonata, No. 1" which, in slightly altered form, has been heard repeatedly over the air from millions of radios during the past few months. This sonata was written in Vienna, June 26, 1788, three years before Mozart died in poverty at the age of thirty-five. It probably has earned for its present day popular transcriber many times what Mozart earned in his entire lifetime.

W.A. MOZART

Grade 4. Allegro M.M.  $\text{♩} = 132$

The musical score is presented in two systems. The first system shows the piano part (left) and violin part (right) in G major, 2/4 time. The piano part begins with a *mp dolce* marking and features a series of eighth-note patterns. The violin part enters with a *p* marking and plays a more melodic line. The second system continues the piece, showing the piano part with a *mf* marking and the violin part with a *p* marking. The score includes various musical notations such as slurs, ties, and dynamic markings like *cresc.* and *mp*. The piece concludes with a final cadence in the piano part.



## WALTZ No.8

The Brahms "Waltzes" are markedly different from the Chopin "Waltzes." It is always obvious with the Chopin waltzes that the composer was writing for the piano. With Brahms, however, we can always "feel" the orchestra. The waltzes here given will prove interesting from the standpoint of rhythmic and color contrasts.

JOHANNES BRAHMS, Op. 39

Grade 5. M.M.  $\text{♩} = 68$

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THE ETUDE

Brahms apparently intended that these waltzes be played consecutively, hence the modulation to the key of the next waltz at the close. Grade 4.

M.M.  $\text{♩} = 72$

## WALTZ No.9

JOHANNES BRAHMS, Op. 39

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## SUNNY JUNE

HENRY S. SAWYER

A bright and spontaneous running waltz quite in keeping with the mood of the season. Play the slurred phrases with extreme legato. Grade 3.

Tempo di Valse M.M.  $\text{♩} = 160$

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JUNE 1940

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**GARDENIAS**  
RALPH FEDERER

This piece, while not available to those with very small hands, has a fine sweep of melody and, properly played, should make an excellent recital number in a group of short pieces. Grade 5.

Andante affettuoso M.M. ♩ = 56

*Più mosso*  
*Fino*

## VALSE RUBATO

See another page of this issue for article pertaining to this piece, which was awarded the first prize for Class I in the recent Etude prize competition. Grade 6.

WILLIAM C. STEERE

M. M. ♩ = 132  
*p*  
*sch. h.*  
*sch. zando*  
*p a tempo*  
*rit.*  
*a tempo*  
*sch. zando*  
*p a tempo*  
*rit.*  
*Vivo ed energico*  
*f*  
*dim.*  
*rit.*  
*f a tempo*  
*rit.*  
*dim.*  
*mf*  
*P*



## ENCHANTED GARDENS

Allegretto,

CLARENCE KOHLMANN

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Musical score for "The Swan" by Maurice Strakosky, Op. 10, No. 1. The score is in 2/4 time and features a piano accompaniment. The tempo starts at "a tempo" and changes to "Tempo I" in the second system. The score includes various dynamics such as *mp*, *mf*, and *pp*, and markings like "delicato", "cresc.", "dim.", and "morendo". The piece concludes with a "CODA" section marked "pp" and "morendo".



# THE LIBERTY BELL

## MARCH

This stirring patriotic march by Lieut. Commander John Philip Sousa was accorded nation-wide acclaim when featured on one of the recent broadcasting programs of Meredith Willson and his orchestra. It will doubtless be sung in thousands of schools from coast to coast in this new version, with words by Mr. Willson. Grade 3.

JOHN PHILIP SOUSA  
Arr. by Rob Roy Peery

In march time M. M. ♩ = 112

### TRIO



## P. TSCHAIKOWSKY, Op. 35

Andante M.M. ♩ = 84

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JUNE 1940



Clar. *p*

69 70 71 72 73

74 75 76 77 78

79 80 81 82 83

84 85 86 87 88 89 90

91 92 93 94 95 96 97 98 99

100

THE ATUPE

Herbert J. Brandon

Lentamente

# I FOUND A LOVE

FRANCESCO B. DE LEONE

*p* tenderly

*ten. 3* *stent.* *ppp* *allarg. molto* *col canto*

*due pedale* *ten. dolceiss.* *cresc.*

died; But you brought it back to me Beau - ti - fied. I plant - ed a

*ten.* *ten. dolceiss.* *cresc.*

*allarg.* *dim.* *p* *ten.* *stent.*

seed, And the win - ter came; But it dreamt, then it wak - ened, A crim - son

*mf* *allarg.* *dim.* *p* *col canto* *stent.*

*Come primo* *cresc. allarg.*

flame. I found a love, But I saw it go; Will the years bring it

*f* *cresc. allarg.*

*mf* *p* *ten.* *ten.* *allarg. di più* *ppp*

back to me? Not Ah, not

*mf* *p* *tenderly* *espress.* *allarg.* *dim.* *pp* *ppp*

400

JUNE 1940

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## ROY NEWMAN

Elizabeth Barrett Browning

Moderato espressivo

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BERCEUSE

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L. FRANK FRYSDINGER

Prepare	{	Swell: Oboe & St. Diap.	<i>Hammond Organ Regis.</i>		
		Great: Soft 8'	<i>Sw. A#</i>	<i>08</i>	<i>7500 000</i>
		Choir: Soft 8'	<i>Sw. B</i>	<i>00</i>	<i>1231 000</i>
		Pedal: Soft 16' coup. to Ch.	<i>Gt. A#</i>	<i>00</i>	<i>4400 000</i>

MANUALS

PEDAL

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THE RTUDE

Andante Religioso

*rit.* *a tempo*

*rall.* *1* *2* *Fine* *Trem.* *Sw.* *Sw. B* *Sw. Vox Celeste* *rit.*

add 18; Sw.

Sw. add super coup. *Sw. F*

*a tempo* *rit.* *Gt. F a tempo*

Ch. soft Flute 8'

*rit.* *a tempo*

*rall.* *Gt. F* *Super coup. off Sw.* *rall.* *D.S. 8*

JUNE 1940

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# GYPSY LIFE

SECONDO

BERNARD WAGNESS

Spiritoso M.M.  $\text{♩} = 98$

*mf* *cresc.* *poco a poco cresc.* *Andante con moto* *p* *Tempo I* *mf* *poco a poco cresc.* *acc.* *deciso*

# GYPSY LIFE

PRIMO

BERNARD WAGNESS

Spiritoso M.M.  $\text{♩} = 98$

*mf* *cresc.* *poco a poco cresc.* *Andante con moto* *p quasi bells* *Tempo I* *mf* *poco a poco cresc.* *glissando* *acc.* *deciso*



DELIGHTFUL PIECES FOR YOUNG PLAYERS

Grade 2

# RAINDROP FAIRIES

ADA RICHTER

Allegretto M.M. ♩ = 116

There are fair-ies in the rain-drops and ev-ry time it rains You can hear them dancing light-ly up-  
on the win-dow panes. *rit.* Pit-ter, pit-ter, pat-ter, Fair-y rain-drops dance. Pit-ter, pit-ter,  
pit-ter, pat-ter on the win-dow panes. *fine pp faster p mp*  
*mf pp rall. D.C.*

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Grade 2

# MISTER MAJOR AND MISTER MINOR

HUGH ARNOLD

Allegretto M.M. ♩ = 160

Mis-ter Ma-jor was quite gay, He danced and sang all through the day, He nev-er frowned, he nev-er sighed, I'm  
ver-y sure he nev-er cried, Hap-py Mis-ter Ma-jor. *mp* Right next door to Mis-ter Ma-jor  
*Andante M.M. ♩ = 120*

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THE ETUDE

Lived a man named Mi-nor, He nev-er smiled, he al-ways sighed, Some peo-ple say he some-times cried, Un-

hap-py Mis-ter Mi-nor. *mf* Mis-ter Ma-jor felt quite bad That Mis-ter Mi-nor was so sad, And though he tried and

tried each day To make poor Mis-ter Mi-nor gay, He nev-er could suc-ceed, they say, Hap-py Mis-ter Ma-jor. *faster*

Grade 3 1/2

Lively M.M. ♩ = 104

# WAKE UP!

EMILY SAUNDERS

*mp* *mf*

*mf* *mp*

*mp*

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# CHICKADEE

RENÉE MILES

Grade 1. Short and light M.M.  $\text{♩} = 108$

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Words by Hugh Arnold

Moderato M.M.  $\text{♩} = 66$

Play with strongly marked rhythm, bringing out melody in the bass.

# IN OUR CHERRY TREE

RUTH G. CHAUNCEY

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THE ETUDE

## Master Lesson— "Canzonetta"

(Continued from Page 388)

by Tschalkowsky; but I do not believe any of our great artists play this movement at this tempo. About one beat to the second would be the best tempo of the introduction and all that comes before Measure 40. Here, however, 84 would be about the correct tempo, until measures 60-61. Then again the original tempo (60) until the end. At the end of Measure 12 the solo violin enters with its lovely theme to the accompaniment of soft chords with a lone accented D in the horn on the second beat of each measure. If the violin is well in tune, use the open D string at the beginning and remain in the third position. Make a gentle crescendo leading up to the three D's in Measure 14.

The first D of this group should be played with a slight pressure—the other two separated by a hesitation of the bow—very gentle—not staccato. The trill in Measure 15 should be very quick and lingering—the turn coming at the last possible moment. In Measures 16, 17 and 18 the opening solo is repeated, followed in Measures 19 and 20 by a downward movement of the theme. The first note of each group in these latter measures should always have a slight pressure. Again, the repetition of the

opening solo in measures 21 to 26—this time to a gently moving accompaniment in the strings—leads up, with trills in Measure 27, to a broad passage played on the A string with full tone.

The last three notes in Measure 30 should be *crescendo*, leading to the C-sharp in Measure 31. This note should be accented. The last three notes of Measure 31 should be dim. Also, the C-sharp in Measure 32 should be accented, but played on the D string. Measure 32 should be treated as an echo of Measure 31. Measures 33 to 39 are a charming interlude in the orchestral accompaniment. The violin solo is now played by the flute in slightly varied form. Two Measures, 38 and 39 (in the strings of the orchestra), lead to the solo in Measure 40, marked *forte*, *con anima* in the score.

Now the mood changes—4 bold, definite statement this, very hopeful and happy. The solo sweeps down accompanied by soft chords in synopated rhythm. In Measure 43 the questioning appeal in the repetition of the three preceding notes (and those which follow in Measure 44) express doubt and wonder. This mood changes in Measure 45, as the solo rushes up to a renewed start of the theme. The change of the E-flat to E-natural on the second beat of Measure 47 gives the feeling of brightness; and, this is followed, in eight measures should be played

quite gaily. In Measures 57 and 58 the solo and accompanying chords change from key to key and should not be hurried. These measures lead to the repetition of the introduction (Measure 61), now in E-flat, which is this time played in the strings of the orchestra. The solo violin now plays a lovely accompaniment, weaving around the melody in nine-eight time. This obbligato should not be too prominent, just insistent enough to be heard above the theme.

Measure 69 brings the return of the first solo theme in the solo violin, this time with arpeggios in the clarinet always climbing higher until taken over (in the higher register) by the flute. The flute tumbles down in Measure 77 and at the repetition of the solo theme, in Measure 78, the clarinet takes up the accompaniment in broken chords, *staccato* this time. In Measure 90 the three last notes of Measure 89 in the solo violin are repeated twice. The first time the B-flat at the beginning of the measure should be accented—the second time with a slight pressure on the high A. The G minor chord of Measure 90, in the accompaniment, should be quite *forte*.

### Enters a Charming Close

The violin solo passage which follows and which leads towards the end of the *Canzonetta* is marked *diminuendo*. No violinist with an ear for the noble tones of the G string

will pay great attention to this. He will wait until the beginning of Measure 93 before starting his *diminuendo*. The temptation is too great and the sound can be too gorgeous to overlook this chance for effect. Some artists do make *diminuendo* before reaching the C-sharp on the G string of Measure 92, but here they press out the tones very effectively—especially the D and the B-flat of the third beat, which permit a *portamento* that conveys finality.

I do not believe it is overstepping the mark to recommend this latter method of playing these measures. The artist must be allowed some latitude in expressing his own feelings. The old traditions, which were so sacred in the latter part of the 19th century, seem to have been abandoned, anyway. The classic playing of the great masterpieces, heard then, has been almost forgotten. The artist today must strive for effect, if he is to get any place in this world replete with competition; so the taking of a few liberties has become the new order of things, and it is accepted. Our sincere artists never take too great an advantage of this fact. They never go beyond the point where honest interpretation and good taste end.

When this concerto is played as a whole, there is no break between the *Canzonetta* and the *Pine*, as written by Tschalkowsky. Measure 96 before the noble tones of the G string

(Continued on Page 421)

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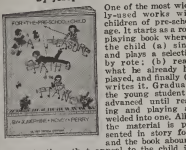
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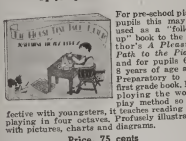


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## **Stradivari, the Master, the Man**

(Continued from Page 385)

married again—a marriage almost as sudden and seemingly as strange as the first, and just—very surprisingly successful. He was forty-nine, at the time, and his second wife, Antonia Zambelli, was nearly twenty years younger. This second marriage was consummated on the twentieth of August, as Stradivari was particularly fond of midsummer weddings. Five children came of this union; namely, Francesca, who died at the age of twenty, Giovanni B. Giuseppe, who died in infancy; Giovanni B. Martino, who died in the twenties; Giuseppe, who devoted his life to the priesthood; and Paolo, the only child of Stradivari who had children, and through whom the representatives of the family trace their descent. Of Stradivari's eleven children, none achieved any particular distinction.

By this time Stradivari's name was known to all the artistic world of his day. Kings and princes sent to his modest home for violins. Though it worked incessantly, he had more or less than he could fill. But he always took pains to see that what he essayed to do should be properly finished, irrespective, even, of the haste of all the crowned heads in the universe.

Stradivari's best work was done in his later years. At the age that other men were accustomed to retire from an active life, and enjoy, serenely and leisurely their sunset years, Stradivari was busy in his workshop—a little bent with age, perhaps, and his eyesight slightly dimmed, but radiating his characteristic cheerfulness and felicity—producing those instruments that have been the marvel of the ages. The culminating period of his work was 1714. In that year the celebrated "Dolphin Strad," once the property of Alard, was made. In the instruments produced in his declining years, he placed his own, which is as much as to say, "See, I have made a violin at the age here stated!" There is, however, an indication of insufficiency of physical powers for carrying into execution the dictates of the mental faculties. For the intellect of this wonder of humanity remained unclouded to the last.

## **Perfect Workmanship**

The fine tone and lasting wear of Stradivari's instruments depend on the thoroughness with which the mechanical part of the work was executed. For it cannot be denied that in a good violin, as in a good watch, all the "works" must be made to perfect materials and be accurately put together. The secret of the magic tone quality of Stradivari's instruments is neither the thickness of the various parts, the great age of the

wood used in construction, nor the varnish. It is due to the fact that the instrument was created by the master. For, as it has been wisely said, "To copy a Stradivari successfully, the copyist must be a Stradivari himself."

And the violin is the only instrument which, since it was created as the "violin," has not been changed throughout its history. Since the time of the master, the models have changed scarcely at all. The work has been done in a merely a reproduction (less skillfully, of course) of what he did.

On March 3, 1737, Stradivari's second wife died. And nine months later, on the eighteenth of December, he followed her. On the nineteenth of Rosary in the Church of San Domenico, directly in front of his home. He must have stood at the door of his workshop many evenings and watched the setting sun paint the Church windows with pink and purple and gold.

Years afterwards, when the citizens of Cremona began to appreciate his greatness, they fastened a tablet on the house which had been on the site of his old home, saying:

"Here Stood the House

of Antonio Stradivari Brought the Violin to its Highest Perfection.

And Left to Cremona An Imperishable Name as a Master of his Craft."

Where they buried him there is no tomb to which passionate violin lovers may make pilgrimages to dream and meditate. But, remembering his warm kindness, his human simplicity and sunny disposition, it cannot be denied that his final resting place might well be a garden where the children play day and the sun shines, and the birds sing.

Truly the instrument that he created and perfected is a magic, mystical thing. In the hands of him who loves it and knows it best, it seems to take upon itself a soul—a something more than wood and wax and glue and varnish and strings. It breathes and whispers. It carries in its own voice the hope, the joy, and the love of the human in whose hands it rests.

## **Do You Know?**

That the only brass violin in the world is played each evening in a West-End restaurant of London? It was made from the shell cases of the famous French "75s" of the World War. . . .

That the best violin of today is made on exactly the same model as those first fine instruments of Gasparo da Salo, beginning in the first quarter of the sixteenth century?

## **FOR LITTLE TOT PIANO PLAYERS**

### **"Pianos are built for adults — Jenkins Aids rebuild them for children"**

As a child (as young as five years) can read his music without strain to his eyes, can operate the pedals, have a place to rest his feet, (obviate the damping of his fingers), can have his body in the proper position, and his arms and hands at proper level at the piano keys for correct playing position.

Early Violinists and Vibrato S. 8. 1.—The vibrato was developed quite early in fact, as soon as violin playing began to take on a really artistic nature. S.—Yes, Paganini, the greatest master of violin playing, was the victor with much success, and other famous early violinists.

Olé Bull's Violin S. 1. 1.—I cannot tell you the present owner of the Olé Bull violin, used in his concert work by the famous Norwegian violinist, Ole Bull, in the United States. Perhaps it is in some public or private museum in this country. You might write to the New York Museum, in New York City; the Field Museum in Chicago; Lyen and Healy, violin collectors in New York; Rudolph Wurliatzer Co., collectors of violins, in New York City and Chicago. Possibly an Etude subscriber might supply the information.

Gasparo Da Salo is called the creator of the modern violin. He made violins in Brescia from 1550 to 1612. There are a number of his violins left to us. His instruments are large in size and have very large holes. The coloration is of a deep yellow or dark brown of fine quality. His full name was Gasparo Antonio Bertolotti. S. 2. I do not know the American made violins by J. E. Winner. They may be excellent instruments, but that.

Preparing for Orchestra Work S. E. L.—When a violinist applies for a position in a prominent symphony orchestra, the director of the orchestra of the orchestra give him a thorough examination to ascertain his status. The position is not at all simple if he is a high school graduate, or in what his school he has studied. The director of the symphony orchestra to play, usually at sight. His ability to read and play, usually at sight, determines the master. If he cannot read and play difficult symphony parts, he does not get the job. Previous study with famous violinists, or at least known conservatories helps, of course, but it is his ability to read difficult parts at sight, and to command complicated symphony parts, which will help him to obtain the position.

These Aids for children piano students can be replaced by any desired brand. No. 1. No. 2. No. 3. No. 4. No. 5. No. 6. No. 7. No. 8. No. 9. No. 10. No. 11. No. 12. No. 13. No. 14. No. 15. No. 16. No. 17. No. 18. No. 19. No. 20. No. 21. No. 22. No. 23. No. 24. No. 25. No. 26. No. 27. No. 28. No. 29. No. 30. No. 31. No. 32. No. 33. No. 34. No. 35. No. 36. No. 37. No. 38. No. 39. No. 40. No. 41. No. 42. No. 43. No. 44. No. 45. No. 46. No. 47. No. 48. No. 49. No. 50. No. 51. No. 52. No. 53. No. 54. No. 55. No. 56. No. 57. No. 58. No. 59. No. 60. No. 61. No. 62. No. 63. No. 64. No. 65. No. 66. No. 67. No. 68. No. 69. No. 70. No. 71. No. 72. No. 73. No. 74. No. 75. No. 76. No. 77. No. 78. No. 79. No. 80. No. 81. No. 82. No. 83. No. 84. No. 85. No. 86. No. 87. No. 88. No. 89. No. 90. No. 91. No. 92. No. 93. No. 94. No. 95. No. 96. No. 97. No. 98. No. 99. No. 100. No. 101. No. 102. No. 103. No. 104. No. 105. No. 106. No. 107. No. 108. No. 109. No. 110. No. 111. No. 112. No. 113. No. 114. No. 115. No. 116. No. 117. No. 118. No. 119. No. 120. No. 121. No. 122. No. 123. No. 124. No. 125. No. 126. No. 127. No. 128. No. 129. No. 130. No. 131. No. 132. No. 133. No. 134. No. 135. No. 136. No. 137. No. 138. No. 139. No. 140. No. 141. No. 142. No. 143. No. 144. No. 145. No. 146. No. 147. No. 148. No. 149. No. 150. No. 151. No. 152. No. 153. No. 154. No. 155. No. 156. No. 157. No. 158. No. 159. No. 160. No. 161. No. 162. No. 163. No. 164. No. 165. No. 166. No. 167. No. 168. No. 169. No. 170. No. 171. No. 172. No. 173. No. 174. No. 175. No. 176. No. 177. No. 178. No. 179. No. 180. No. 181. No. 182. No. 183. No. 184. No. 185. No. 186. No. 187. No. 188. No. 189. No. 190. No. 191. No. 192. No. 193. No. 194. No. 195. No. 196. No. 197. No. 198. No. 199. No. 200. No. 201. No. 202. No. 203. No. 204. No. 205. No. 206. No. 207. No. 208. No. 209. No. 210. No. 211. No. 212. No. 213. No. 214. No. 215. No. 216. No. 217. No. 218. No. 219. No. 220. No. 221. No. 222. No. 223. No. 224. No. 225. 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## The Truth About the Death of Tchaikovsky

(Continued from Page 369)

was extreme nervousness. When a young boy he would wake up at night in hysterical fits. As he grew older, and in maturer years, this nervousness showed itself in insomnia and in his sleeplessness in purchasing the most trifling of articles, a humorous incident is here retold, one that my father often related about Tchaikovsky. At that time, the composer was in the house of his brother in St. Petersburg. Being very fond of solitary walks, he decided to pass over the frozen Neva by the foot planks laid across the ice. After walking a good distance, he became aware of a strong wind blowing and he knew he might easily catch a bad cold, which always affected his teeth and ears. Then he realized he had no cotton in his ears—a precaution he was usually careful to fulfill. At once the question arose as to where he could get some cotton. It was too far to go home, and besides the cold would be already caught. No, he must buy some cotton. But where? The doctor on the other side of the river. But in which shop? As long as he could not answer this question himself, he must find out from someone else. But whom should he ask? Any passerby would think he was crazy. Therefore, to disguise his ignorance, Peter Ilyich decided that the best thing to do would be to hasten to the first grocery store, purchase something, and then casually ask where he could buy some cotton. The grocery was on the other side of the river. He did not plan what he was going to buy at the grocery, so when the clerk asked him what he wanted Peter Ilyich was at a loss. Instead of buying some cigarettes, matches or any small article he could carry in his pocket, he impulsively asked for some apples. For the help the clerk was supposed to render him, Tchaikovsky's pocketbook gave him the entire pocketbook; therefore, when he was asked how many apples, he answered, "A dozen." "What kind?" asked the salesman. "The very best," said Tchaikovsky, emphatically.

Then, while the apples, the best and biggest, were put into a bag, he casually asked the clerk where he could buy some cotton. To which the answer was, "In the store next door." With a bag full of apples, and overjoyed that the problem had been solved so easily, Peter Ilyich entered the next shop.

"What do you wish," asked the clerk. "Some cotton," replied Tchaikovsky. "And how much?" This question was quite unexpected and he was unprepared for it. He realized that it would be impossible to go into a store and ask for just enough cotton to put in his ears. But, how is cotton sold? In pounds? Tchaikovsky was perplexed. When he heard the clerk's voice suggesting a pound, in a rush of thankfulness

Peter Ilyich was very ignorant and helpless regarding the simplest things of everyday life, and he did not improve with years. As an example of his helplessness in purchasing the most trifling of articles, a humorous incident is here retold, one that my father often related about Tchaikovsky. At that time, the composer was in the house of his brother in St. Petersburg. Being very fond of solitary walks, he decided to pass over the frozen Neva by the foot planks laid across the ice. After walking a good distance, he became aware of a strong wind blowing and he knew he might easily catch a bad cold, which always affected his teeth and ears. Then he realized he had no cotton in his ears—a precaution he was usually careful to fulfill. At once the question arose as to where he could get some cotton. It was too far to go home, and besides the cold would be already caught. No, he must buy some cotton. But where? The doctor on the other side of the river. But in which shop? As long as he could not answer this question himself, he must find out from someone else. But whom should he ask? Any passerby would think he was crazy. Therefore, to disguise his ignorance, Peter Ilyich decided that the best thing to do would be to hasten to the first grocery store, purchase something, and then casually ask where he could buy some cotton. The grocery was on the other side of the river. He did not plan what he was going to buy at the grocery, so when the clerk asked him what he wanted Peter Ilyich was at a loss. Instead of buying some cigarettes, matches or any small article he could carry in his pocket, he impulsively asked for some apples. For the help the clerk was supposed to render him, Tchaikovsky's pocketbook gave him the entire pocketbook; therefore, when he was asked how many apples, he answered, "A dozen." "What kind?" asked the salesman. "The very best," said Tchaikovsky, emphatically.

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he cried, "Certainly, a pound!" A few minutes later from the depths of the store emerged a whole cloth of cotton behind which the clerk was lost. Needless to say, this cotton was for many months in the house of Tchaikovsky's brother.

### A Fatal Malady

On the 21st of October, 1893, when my uncle returned home from a visit to his brother, he found the foot planks from Modest Tchaikovsky.

"Peter Ilyich is very sick. He vomits constantly and has numerous attacks of diarrhea. In God's name come and see what is the matter!" My uncle rushed immediately to the sick composer. When he entered the small apartment of Modest Tchaikovsky, where the latter lived with his favorite nephew, Vladimir Davidoff, and where Peter Ilyich stayed during his visits to St. Petersburg, the composer was in bed. Despite the fact that attacks of his terrible disease were annoying him constantly, he greeted his uncle with concern for others.

"Poor doctor," he said. "You are such a lover of music and I am sure you were on your way to the opera tonight. Therefore, and instead of that you had to come to the boring, bad Tchaikovsky who is ill of such an uninteresting sickness."

After my uncle heard the history of the case and examined Peter Ilyich, he realized that it was not an acute case of dyspepsia as Tchaikovsky himself and his relatives thought, but something much worse—Peter Ilyich was a victim of the cholera which at that time was spreading fast over St. Petersburg. Although Tchaikovsky's mother had died of cholera and all his life he was fearful of this terrible illness, nevertheless he himself was greatly responsible for becoming one of its victims. The cholera Tchaikovsky fell ill, he had for supper a generous portion of one of his favorite dishes—rich spaghetti—which he washed down with a glass of unboiled water. Consuming of water direct from the faucet was strictly prohibited during the cholera epidemic. Next morning he felt the first fierce attack of the illness and, without consulting a doctor, took a laxative—a glass of bitter mineral water. Laxatives of this type are alkalized, and cholera germs propagate in alkali. After that he took another glass of unboiled water. Under such circumstances the best medical aid could not save his life.

When my uncle went into the next room and explained the seriousness of the case to Modest and his nephew, saying that he could not take complete responsibility for it upon his shoulders, nobody would believe him. But they had to believe. The most difficult task was to obtain

the consent of Peter Ilyich himself to call in a consultant. Finally convinced of the necessity for such action, Peter Ilyich requested that my father, whose medical advice was considered very high, be sent to the house. I can remember the worried faces of my father and uncle and of both of my father's assistants, Drs. Zander and Mamomoff, who were constantly at the bedside of the stricken man. And I also recall how my father wept both in the evening and morning, when it was as usual. I remember, when it was the kindly man who came to the house, wearing a black Prince Albert, his hair and mustache just turning gray, and his voice so soft and gentle. This man cried bitterly and talked a long time with my father. He was Modest Tchaikovsky, with whom our entire family was friendly. My friendship with him lasted until the moment of his death in 1916.

## Recent Tuneful Films

(Continued from Page 375)

on the emotions, and the better likelihood of audience cooperation as he was a movie-goer who watch the part of elements of comedy, tragedy, melodrama, and farce, without even realizing that their ears are occupied with anything more than spoken dialogue. It is an interesting use of music, certainly, as a variety of dramatic-emotional background. At Columbia studios alone, fourteen composers, song writers, lyricists, and arrangers, all have been busy straining music through straight dramatic entertainment.

### A Peep in the Workshop

Five of the fourteen melodists have been at work on the score for "The Doctor Takes A Wife", a comedy co-starring Loretta Young and Ray Milland, under the direction of Allan Dwan. The head of Morris Stolof, in charge of the studio's music department, the composers have been working on what they believe to be an improvement upon the usual atmospheric score. They call their work "musical portraiture." It consists of silvery original themes (in contrast to the more usual background snatches, taken from stock and the public domain) and serves as a tonal tightening up of the comedy's action. By way of an example, Mr. Stolof, with the aid of Paul Mertz and another Silvery, has composed a wedding march, to be introduced when Miss Young and Mr. Milland are first seen together. The theme serves as a leitmotif for the pair, and its repetitions recall them to mind even when they are not seen on the screen. A key advantage is thought to lie in the use of original type themes, as against over-familiar ones. Were the Mendelssohn, or the "Lohengrin," wedding march used, the very familiarity of the music would immediately throw a marital coloring over the characters, robbing the romance of the suspense that the surprise entanglements of this particular comedy needs to sustain. Thus, the director feels that a leitmotif is most useful when its significance is firmly knit into its own context, without "give-aways" of long association.

Moving to another of Columbia's recording stages, Frederick Hollander, Walter Jurman, and LeRoy Prinz prepared the score for "Too Many Husbands," the Wesley Ruggles comedy starring Jean Arthur, Fred MacMurray, and Melvyn Douglas. Mr. Jurman's special song, *Tyrolka*, is expected to join the song hit parade. The final production is of a type in which Columbia pioneered the use of music, "Blazing Six Shooters," a western, starring Charles Starrett, features the "Bons of The Pioneers," whose singing and playing of homely range songs is familiar to screen and radio audiences. The six Pioneers sing four songs and provide their own instrumental background.

Sol Lesser announces that Aaron Copland has been engaged to compose the musical score for the picture version of Thornton Wilder's play, "Our Town," released through United Artists. The film will star Martha Scott, Frank Craven, and William Holden. Mr. Copland composed the score for "Of Mice and Men." Relative to his new assignment, Mr. Copland has released the following statement:

"It provides an opportunity to express in the medium of music the very essence of American life, which Mr. Wilder caught so successfully in his play. Any composer would be proud to accept such an assignment; and I am particularly happy to be given this chance to write the score for what I consider a great work of art."

## Your Community Should Have a Public Music Library

(Continued from Page 368)

New York showed itself as becoming the music center of the world. There always had been music collections, and reference reading rooms; but the time then seemed ripe to give new and special attention to the circulation of music. In building our earliest collections, I realized that the average music lover in the metropolitan area would already have access to the standard classics. Therefore, we tried the experiment of stocking our shelves with a liberal supply of contemporary music, which was much under discussion at that time, and too expensive for the average layman to buy for himself. The experiment bore immediate fruit. And in this connection I may say that, contrary to the gen-

eral belief, the great proportion of our readers are not the students, but interested music lovers, who wish to read music and learn about it for their own pleasure and development. Later on, collections of older works were added until we gradually grew into the position of being able to distribute a fairly complete library of vocal, instrumental, orchestral, operatic, and chamber music literature.

I do not recommend this "building backward" arrangement for general use. The time and pains of our organizing made it expedient for us, but the smaller city would do better to build in the normal way. Let the experiments wait until the library itself is no longer an experiment. I have no hesitations whatever in saying that the public music library is perhaps the best agency for bringing music closer to the lives of our citizens. Music library training is equally important to the musician who seeks new outlets, and to the librarian who wishes to specialize in music. The coming years should see great progress in the development of a music conscious nation, through the growth of competently administered music libraries.

## Master Lesson Upon "Canzonetta"

(Continued from Page 498)

gins as in the introduction, and after eighth measures there appear delicate hints of the first solo theme of the last movement. This, of course, in slow tempo. These hints continue for sixteen measures, modulating from key to key and becoming slower and slower and softer and softer, until at the end of these measures—B-flat, *Attacca subito* (attack at once)—the lead-in introduction of 52 measures leads to the first major theme of the last movement is at hand. Many soloists, however, do make a stop between the two movements; and various endings are used for this purpose. Some violinists use the eight measures from the original score, and end in G minor by changing the B-flat in the bass to G, with a G minor chord in the treble. This chord is held over for a full measure, making a nine measure concluding phrase, which is not quite so honest, but nevertheless in the frame of the work, and more effective from the virtuoso viewpoint.

With either one of these endings the *Canzonetta*, played with piano accompaniment, provides a charming recital number, and can be used with orchestra. The playing of the whole concerto would be a most desirable, especially true in communities where there is no orchestra.

"The art of genius, regardless of period, is essentially evolutionary, not revolutionary."—Abram Chasins.

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## FRETTED INSTRUMENTS

### Julio Martinez Oyanguren

By

George C. Krick

QUITE OFTEN this department  
has received letters from  
young guitar students want-  
ing to know if the classic guitar holds  
out promise for successful career in  
radio or on the concert stage. We  
believe that nothing could serve as  
a better answer than to submit a  
biography of one who is proving by  
his radio and concert appearances  
that the guitar is the hands of an  
instrument, and that it offers a lucra-  
tive future to those possessing an  
abundance of musical talent and a  
willingness to study and work hard  
for a number of years.

The name of the artist, whom we  
have selected as an example, is none  
other than Julio Martinez Oyanguren,  
a native of Uruguay, now re-  
siding in New York, who, during the  
past year, through his weekly broad-  
casts over the Red Network of the  
National Broadcasting Company, has  
put the classic guitar "on the map",  
so to speak. Through his programs,  
millions of listeners throughout the  
United States and Canada have be-  
come aware of the fact that the  
guitar is an instrument worthy of  
serious study and capable of in-  
terpreting all types of music from  
the classical compositions of Bach  
and Mozart to those of the modern  
composers.

Born in Durazno, Uruguay, thirty-  
five years ago, Julio Martinez Oyan-  
guren commenced the study of guitar  
under the guidance of Professor Al-  
fredo Harpán, organist at the  
Durazno Cathedral, who, like many  
of the professional musicians of  
South America, is also a fine guitar-  
ist. With the same teacher he studied  
harmony, counterpoint and composi-  
tion. His progress on the guitar was  
so rapid that at eleven years of age  
he was able to give, in Montevideo,  
the capital of Uruguay, a complete  
recital of guitar music. Later he en-  
tered the State University and after  
graduation passed on to the Naval  
Academy, where he spent six years  
to become a lieutenant in the Urugu-  
ayan Navy. Two years of sea duty  
brought him to Europe and other  
countries, where, during his leisure  
time, he had opportunities to con-  
tact many of the well known guitar-  
ists. In spite of his many and various

official duties, Oyanguren managed  
to devote many hours to his favorite  
instrument, and that, and, upon  
his return to his native country, he  
gave a recital in Montevideo, which  
proved a great artistic success. Then  
and there he decided to make music  
and the guitar his life work. After  
having gained permission from his  
government to resign from the navy,  
he toured the principal cities of  
South America for several years,  
where his appearance in recitals was  
greeted with unbounded enthusiasm;  
and from then on he has been known  
as the greatest exponent of guitar  
playing in the southern hemisphere.

Julio Martinez Oyanguren

### New York Debut

Looking for more ways to con-  
quer he came to New York in 1935  
and, on October first of that year,  
gave a recital in Town Hall, which  
established him at once as an artist  
of the first order. Since that time  
Oyanguren's name has become quite  
familiar with all lovers of the guitar.

As already mentioned, he is now un-  
der contract with the National  
Broadcasting Company to play a  
fifteen minute program on Sunday  
at 12:15 P.M. over WEAP and the  
Red Network, including Canadian  
stations. He has appeared as guest  
artist on the programs of Paul  
Whiteman, Rudy Vallee, Kate Smith,  
the Magic Key hour and others. He  
has given a number of guitar recitals  
in colleges and universities  
and has become a favorite with the  
young students. After his last con-  
cert at Columbia University a recep-  
tion was held in his honor, and he  
was presented with a guitar made  
especially for him by the famous  
Luthier, Philip Interdonato of the  
"Instituto de la Espana" about a  
year ago he was invited to give a  
recital at the White House in Wash-  
ington, before a distinguished gather-  
ing, and he prizes quite highly an

autographed portrait of the Presi-  
dent and Mrs. Roosevelt, presented  
to him on that occasion. He appeared  
several times as guitar soloist with  
the General Electric Orchestra in  
Schenectady, with the N.B.C. Salon  
Orchestra, and the "Orchestre  
Classique," a symphonic organiza-  
tion directed by Frederique Petrides.  
He also played the guitar part in the  
"Quartet for Flute, Guitar, Viola and  
Violoncello," by Schubert, when it  
had its first New York performance.

He has recorded a number of  
classical compositions and has just  
concluded a contract with the Colu-  
mbia Phonograph Company to  
make recordings of about fifty mas-  
ter works for the guitar. He was the  
first to play a recital for television,  
through R.C.A. During the past year  
he has included more than two hun-  
dred and fifty different compositions  
in his programs, displaying not only  
great versatility but also showing the  
unlimited repertoire of the classic  
guitar.

### Composer and Arranger

As a composer Mr. Oyanguren  
has enriched the guitar literature  
through many original compositions  
of decidedly Spanish flavor and a

goodly number of classical arrange-  
ments, together with the transcrip-  
tions of folk songs originating in  
South American countries.

The technic of Oyanguren shows  
his complete mastery of the instru-  
ment, his tone quality and phrasing  
are superb, and, whether he plays  
Scarlati, Haydn, Bach, Mozart, or  
the modern Spanish music by Al-  
beniz, Tarrega, Turina and Granados,  
he is always the artist and his in-  
terpretations are a delight to the  
listener. After his first recital, the  
New York critics were unanimous in  
their praise of his remarkable per-  
formance, and their reviews of the  
concert revealed such phrases as  
these: "Plays in the tradition of ele-  
gance and suavity"; "Senior Oyan-  
guren gave constant evidence of an  
amazing virtuosity"; "He did magi-  
cal things with the guitar."

We present this sketch of one of  
the contemporary masters of the  
guitar, not only because some of our  
readers asked us to tell them some-  
thing about this artist, but also that  
it may serve as an inspiration to  
those of our younger students who  
are thinking of adopting the guitar  
as the instrument of their choice for  
a professional career.

## Helps to Accordionists

(Continued from Page 419)

pardonable if the student had been  
an adult who merely wanted to learn  
a few songs for his amusement; but  
the student was a young boy who



wanted to study music seriously and  
had selected the accordion as his  
instrument. Such teaching methods  
should be exposed, and we warn ac-  
cordionists and parents to beware of  
such methods.

### Lesson on Accordion Accents

Our correspondence shows that  
many accordionists are still having  
difficulty in producing a clear and dis-  
tinct accent. The accompanying ex-  
cerpt from my arrangement of Liszt's  
Hungarian Rhapsody No. 2, pro-  
vides excellent practice material for  
perfecting accents. These measures  
would present no difficulty at all to

a pianist, because the manner in  
which he strikes the keys will pro-  
duce the accent, and he has the ad-  
vantage also of a pedal for sustaining  
tones. The accordionist, however,  
must manipulate the bellows suffi-  
ciently, if he wishes to play this in-  
troduction effectively.

We suggest that a few minutes of  
preliminary practice be devoted to  
the first note, to see if a clear accent  
can be produced on the C half note  
without accenting the grace note  
which precedes it. A quick and force-  
ful jerk must be given the bellows  
immediately after the grace note has  
been played, and then the action must  
be so controlled that there is no  
draggy effect, because the second  
group of notes in the measure also  
must be accented while the C is still  
sounding.

The measures which follow are  
similar to the first measure. This par-  
ticular arrangement of accented notes  
is not common in accordion music,  
so we advise accordionists to include  
the excerpt in their daily practice  
program until they have perfected it.

Peter Debra will answer questions about accordion playing. Letters should be  
addressed to him in care of THE ETUDE, 1712 Chestnut St., Philadelphia, Pa.

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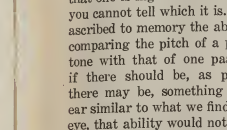
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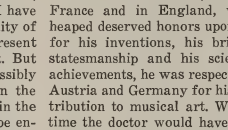
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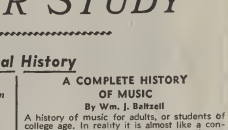
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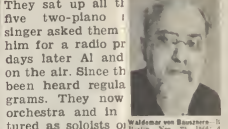
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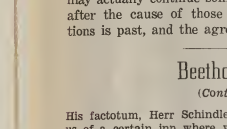
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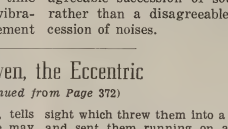
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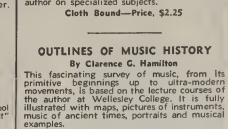
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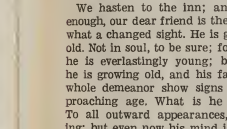
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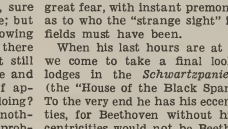
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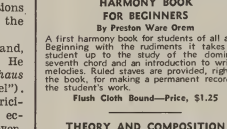
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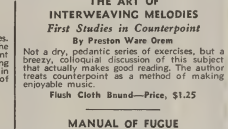
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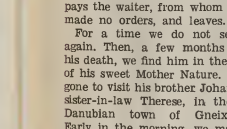
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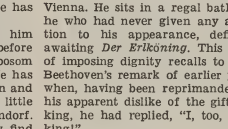
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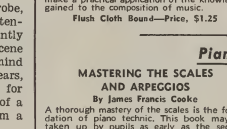
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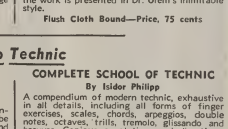
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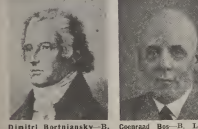
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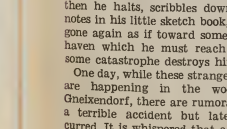
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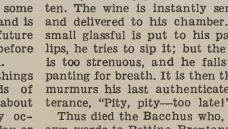
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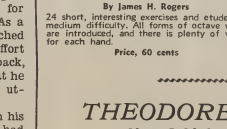
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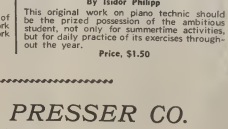
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## "An Agreeable Succession of Sounds"

(Continued from Page 425)

more easily and better, distinguished when sounded separately; for when sounded together, though you know by the beating that one is higher than the other, you cannot tell which it is. I have ascribed to memory the ability of comparing the pitch of a present tone with that of one past. But if there should be, as possibly there may be, something in the ear similar to what we find in the eye, that ability would not be entirely owing to memory. Possibly the vibrations given to the auditory nerves by a particular sound may actually continue some time after the cause of those vibrations is past, and the agreement

or disagreement of a subsequent sound become by comparison with them more discernible."

It should always be remembered of Franklin that, while in France and in England, which heaped deserved honors upon him for his inventions, his brilliant statesmanship and his scientific achievements, he was respected in Austria and Germany for his contribution to musical art. What a time the doctor would have with electrical instruments of today!

Many in this day long for more of what Franklin called "an agreeable succession of sounds" rather than a disagreeable succession of noises.

## Beethoven, the Eccentric

(Continued from Page 372)

His factotum, Herr Schindler, tells us of a certain inn on a main street, but he hastens to add, "please don't attempt to speak to him; it will only upset him, for he cannot hear a sound, you know."

We hasten to the inn; and, sure enough, our dear friend is there; but what a changed sight! He is growing old. Not in soul, to be sure; for there he is everlasting young; but still he is growing old, and his face and whole demeanor show signs of approaching age. What is he doing? To all outward appearances, nothing; but even now his mind is probably far away in other worlds, drawing down sublime harmonies from the heavens. He sits and stares fixedly before him; after a time he rises, pays the waiter, from whom he has made no order, and leaves him again. Then, a few months before his death, we find him in the bosom of his sweet Mother Nature. He has gone to visit his brother Johann and sister-in-law Therese, in the little Danubian town of Gneixendorf. Early in the morning, we may find him in the dewy fields. He hastens along, waving his arms aloft, stamping his feet, and gestulating like one possessed of a thousand demons. Then he halts, scribbles down some notes in his little sketch book, and is gone again as if toward some future haven which he must reach before some catastrophe destroys him.

One day, while these strange things are happening in the woods of Gneixendorf, there are rumors about a terrible accident but lately occurred. It is whispered that a day or two ago a certain peasant was driving his oxen through the fields, and that they suddenly beheld a strange

sight which threw them into a panic and sent them running on a mad stampede. The cart was overturned and the peasant barely escaped being crushed to death. On hearing this frightful tale, we hasten away in great fear, with instant premonitions as to who the "strange sight" in the fields may have been.

When his last hours are at hand, we come to take a final look. He lodges in the *Schwartzpanierhaus* (the "House of the Black Spaniel"). To the very end he has his eccentricities, for Beethoven without his eccentricities would not be Beethoven. Night after night, until he can no longer sit up, he stations himself in a chair by the window, gazing out over the dark streets of his beloved Vienna. He sits in a regal bathrobe, he who had never given any attention to his appearance, defiantly awaiting *Der Erikonig*. This scene of imposing dignity recalls to mind Beethoven's remark of earlier years, when, having been reprimanded for his apparent dislike of the gift of a king, he had replied, "I, too, am a king!"

And like a king, his whims do not forsake him. On his deathbed, he calls for the Rhine wine, which, since his boyhood days, he has not forgotten. The wine is instantly sent for and delivered to his chamber. As a small glassful is put to his parched lips, he tries to sip it; but the effort is too strenuous, and he falls back, panting for breath. It is then that he murmurs his last authenticated utterance, "Rhy, rhy—too late!"

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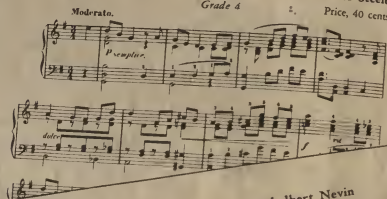
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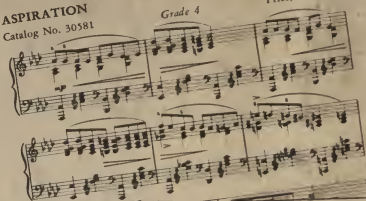
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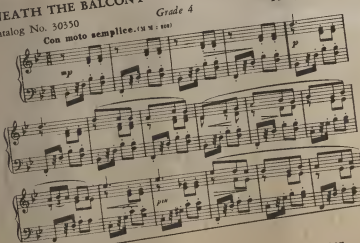


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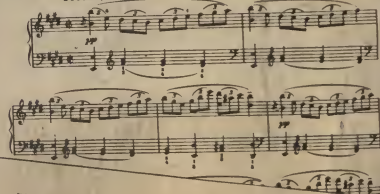


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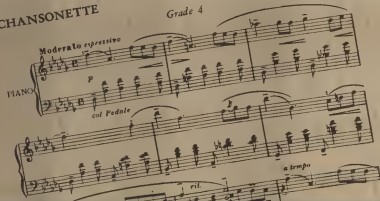
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